MODERN ENGLISH SILVERWORK:

AN ESSAY BY C. R. ASHBEE, TOGETHER WITH A SERIES OF
DESIGNS BY THE AUTHOR DRAWN UPON A HUNDRED
SEPARATE LITHOGRAPH PLATES AND COLOURED BY HAND,
WITH A DESCRIPTIVE INDEX.

Dedicated to the Trade Thief
whose conscience is soothed by
the knowledge that he is acting
upon business principles.

THE GETTY CENTER
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The purpose of the book

THIS book of my Silver designs represents a selection of some 200 pieces taken indiscriminately from out of the portfolios of the Guild of Handicraft, and designed and made in my workshops during the last 20 years. The collection is a fairly representative one and I have described it in some detail in the index. In only a few cases do I know what has become of the pieces, for the sale and disposal of them has not been my work. The artist in these days has enough to do with studying workshop difficulties, and struggling to overcome economic problems, without burdening himself also with the role of the salesman. In those cases however, where I came into personal contact with the people for whom the pieces were designed, I have given their names.

I do not know if any excuse be needed for the publication of the drawings, beyond the fact that I wanted to get them together ; and the further fact that after 20 years work I see so many cheap, and tawdry and lame repetitions of them in the shop windows, that in fairness to myself I thought the designs should have the chance of going out as I wished them or intended them to appear. An artist under the conditions of Industrialism has no protection, any tradesman can steal his designs, he has no copyright as the author has, and it does not pay him to register, as it does the engineer or the man in control of a machine that reduplicates ; if therefore a tradesman is bent on stealing, there is nothing to stop him, and as far as I am concerned he may as well steal correctly. I dedicate this book therefore to to the Trade Thief, desiring him only—if indeed he have any æsthetic honour, thieves sometimes have !—to thieve accurately.

But my motive in publication, is also to help the student. The Arts and Crafts movement has had the result of building up a young and flourishing School of Craftsmen Silversmiths. I use the word Craftsmen advisedly, and as distinct from the entrepreneurs and exploiters of Craftsmen. To these men this book which they may find in the Public Libraries, will I hope be of service. It will give them ideas. If they are craftsmen with the creative fire, not merely hack men who will do what they are told, they will see the faults and short-comings of these designs of mine, and devise ways of carrying them out better. I shall be happy in the thought that through them the book may help the struggling creative enterprise of English silversmithing, chained as it still is by the stylistic chain on one leg and the commercial chain on the other.

Some of the earlier pieces I venture to hope also may have an interest of their own, a historic interest. Their æsthetic value may be trifling, the

The Trade Silversmith

future will judge, but when the Guild of Handicraft first embarked on Silver Work in the year 1889, there were I think no other of the 'Arts and Crafts men' in the field. I remember over-hearing a group of London Silversmiths and Jewellers giving judgment upon the first case of metal work exhibited at the New Gallery in that year,—some of the pieces are given in these pages,—and pronouncing it 'unmitigated rubbish'; it offended their conventional susceptibilities. 'The Trade' in England though it is willing to steal, when stealing grows profitable, is seldom willing to learn when learning implies thought and labour. The result of course is that the English 'Trade Silversmith,' is a quarter of a century behind his American, German, and French competitor, and the same brainlessness and conservatism, combined with dishonesty, in the matter of other people's brains, which he applies to the Art of his subject, is reflected in the economic conditions of his workshops. The bulk of the English Trade Silversmiths Shops in Birmingham and London have been summed up to me by one of the leading American Manufacturers as "d—d dirty shanties," and I, who have had occasion to see many of both, am inclined to agree with the judgment.

Concerning the economic difficulties that underlie the craft of Silversmithing, and the effort of us artists during the last 20 years to drag it once again out of the Industrial mire, I shall have more to say below, but I would like here to add a few more words about the actual drawings and the creative force that they try to express. Those drawings have been made for me by Mr. Philippe A. Mairet, and his delicate pencil touch, aptly suited to the stone, has well rendered the feeling both of the metal and the original designs.

The Hall

The pieces shown in these pages bear different Hall Marks. The earliest of my experiments, and often many of the more delicate, careful and personal pieces, especially if they had enamelling or other metal work applied to them, bear no Hall Mark at all. The Authorities at the Hall having like the rest of us, been swept off their feet by the Commercial flood, have gradually lost all care or thought of silversmithing as an Art, and it is often not worth the Artist's while to run the fearful risk of sending his pieces up to be smashed and stamped and disfigured. As many of our buyers wanted the satisfaction of the Hall Mark and its date, the Guild Craftsmen devised ways after a while of circumventing the perfunctory recklessness of the Hall, by sending up their work in bulk only, with a regulation conventional fitting, this fitting being afterwards removed and replaced by the delicate or choicer work which it was not safe to entrust to 'the Hall.' Until the Hall Officials learn that there are other things to think about than the mere weighing and banging of bullion for Commercial purposes, the mere stamping of stuff so as to make as great a display as possible, they must expect the Craftsman who has first of all at heart the beauty and dignity of his work, to outwit them. But we Artists have no quarrel with the Hall, we rather admire it as one of the last living remains of an old mediæval Guild that once was great and is still doing a little work. We would like however to see it move with the times, we would like to get it out of the Commercial rut, we would like it to learn from its own past, and instead of as now, joining in the general riot, instead of wrecking and discrediting the Artist's work, we would like it to do something to help, encourage and foster once again the traditions of creative silversmithing.

The Hall Marks.

The Marks in their order are first C.R.A. which was adopted for the first 10 years during the time when the Guild business was legally my own private business, the different Craftsmen having co-partnership privileges; secondly G.O.H. Ltd., which was adopted for the next 10 years when the Guild was formed into a private Limited Liability Company, all elected Guildsmen being Shareholders in the Company; and lastly G.O.H. which was adopted after the winding up of the Limited Company and the purchase of the Guild's landed Estate in Gloucestershire, when this with the workshops, plant and tools were vested in a body of Trustees for the benefit of Craftsmanship. To this Mark of the Guild, the different Craftsmen in the Guild are now free to add their own name marks.

The Guild Craftsmen.

The earlier pieces were made by the first workmen I trained in hammering, chasing, modelling, and raising, John Williams, W. A. White, and William Hardiman. None of these men had any trade workshop experience; such experience was, in the eighties when we began our work, regarded rightly as rather a detriment. As the output of the little workshop in Essex House, Mile End, made its mark and we were strong enough to show exactly what we wanted, trade workmen were introduced, but their knowledge was often so narrow and limited, that though they called themselves workmen, others took a different view. Their narrowness and prejudice in the making of silverware was only equalled by that of their employers out of whose workshops they were drawn. I speak of the generation of the eighties, and of the trade of the eighties; since then many things have happened, the County Councils have come, and the Educational Movement, the Arts and Crafts revival has made itself felt in the workshops, and above all we have the Central School of Arts and Crafts in London. I find that the young Silversmith who offers himself 'for a job' now, comes in a very different mood, a humbler and more modest mood than his father.

Of the three Craftsmen above referred to special note should be made of the third, who was a very fine modeller, the pieces on Plates 6, 7, and 66 are by his hand, indeed we often worked on the wax or the metal together, after I had completed the design, but his touch was much more delicate and sure than mine. I have spoken further of William Hardiman in my book 'Craftsmanship in Competitive Industry;' he died in 1904. Another of the young Guild Silversmiths and Modellers of whom this book has records is Arthur Penny, who died at Campden in 1906, he was a capable, conscientious and sensitive workman (see Plates 9, 30, 40, A and B, 70).

Of those who are still with us it is best only to mention the names, their work is scattered about these pages, J. K. Bailey, Geo. H. Hart, W. Mark, Geo. E. Horwood, Alec Miller, with one or two younger coming along, these are the Craftsmen in whose hands rest the destinies of the Guild's Silvershop at the beginning of its third decade. The names of the other Guild Silversmiths who though still of it are not for the moment with it, may be consulted in the Guild Roll which I gave on P. 256 of my book just referred to.

The Requisites of Good Silverwork

Thus much for the men by whom the designs have been carried out. Now for a few words as to the spirit that lies behind the work,—what we have tried to do. The order of importance in which I place the requisites of a good piece of Silversmithing is this. It should first have feeling and character, and this should be expressed both by the designer and the Craftsman, these last may be one or twain, but unless the work produced has feeling and character it is not good work. One cannot define these qualities, they are like poetry, like architecture, like music, they are of the essence of poetry, music, and architecture; we only know when they are not there. Thus it is with a piece of good Silversmithing, and whoever would produce a good piece must first find out these two requisites, and get the Craftsman who works with him to understand them.

I put next in order of importance for the production of good Silverwork,—and this applies especially to larger work,—an appreciation of the whole. It is inevitable in the conduct of a workshop, however small and non-industrial, that different Craftsmen will work on the same piece and they should learn to understand, for critical purposes, each other's work; one man will model, another chase, another raise, there will be the fitter, the setter, the engraver, the enameller, these men will necessarily tend to specialize, one will have a better feeling for colour, another be a more skilful raiser, a third more delicate in fitting. They should however not do these things to the detriment of the whole, they should work together and in the same spirit, understanding each the limitation of his own portion of the craft, and knowing enough of all the other branches to take a hand at them if necessary.

My third requisite is traditional workshop knowledge. This is a co-operative quality. The shop should as far as possible possess it collectively. It is partly a matter of history,—the knowledge of what other Silversmiths, English, German, Spanish, French, Italian, and above all Greek and Byzantine,—have done before in other ages; partly a matter of the style and character of the particular shop, (with us, as will be seen in the designs here presented, a very definite workshop tradition pervades the whole); and partly it is a matter of technique. This last for the Craftsman is most important; it should be his business continually to check, and control, and suggest to the designer. It is in the learning how to do things, and do them well, that many fresh design motives are evolved. Thus the mere soldering on of pips and bosses if ingeniously disposed, the placing of pins and twisted wire (see Plates 81, 83, 84, 87) or the skilful setting of pearl matrix to catch light, (see Plate 89) or the arrangement of enamel in plic à jour, or translucent colours, may actually form tradition, create style in the workshop.

So it comes that when a little group of men learn to pull together in a workshop, to trust each other, to play into each others' hands, and understand each others' limitations, their combination becomes creative, and the character that they develope in themselves, takes expression in the work of their fingers. Humanity and Craftsmanship are inseparable.

The Distinction between the small Workshop and the Factory

Now for all this the small workshop is a necessity,—the small workshop as distinct from the great factory—the humanity needed for good craftsmanship in silver, cannot be permanently retained in the great industrial organisation. The winged spirit we want to embody and make live, flies away at the touch of the reduplicating machine.

From the point of view of the Silversmith, the existence of the Art in his shop is a social question, a question of organisation. Divide up your shop in the simple human manner above described, and you can produce the human result, subdivide it further, and introduce the complex organisation necessitated by the machine, by steam drills and punches, by spinning in sections and polishing in gangs, and your men cannot any longer *appreciate their work as a whole*; when the machine enters the Craftsman disappears. That is the reason why the problem of spinning is so important. There is nothing immoral in spinning, there is no reason why *per se* a spun dish should not be as good as a raised dish, if care be taken not to rend the metal; often indeed the expert cannot tell the difference between a dish that is raised and a dish that is spun, if the latter is carefully hammered over afterwards. The problem of spinning is not an æsthetic one, it is purely social. Spinning destroys the organisation of the Silversmith's Shop, and as such it destroys the Craft.

In his 'Evolution of Modern Capitalism' Mr. J. A. Hobson makes the following pregnant statement, which the Silversmith may lay to heart: 'The General Economies of Machinery' are found to be two. (1) The increased quantity of motive force it can supply to industry. (2) Greater exactitude in the regular application of motive force (a) in time—the exact repetition of the same acts at regulated intervals; (b) in place—exact repetition of the same movements in space. All the advantages imputed to machinery

The Economies of Machinery as applied to Silversmithing

in the economy of human time, utilization of waste material, the display of concentrated force, or the delicacy of manipulation, are derivable from those two general economies.'

Now a careful study of Silversmithing over a period of 20 years, a study of it not only as an Art, rehabilitated from the past, but as a craft in the workshop, and as an industry determining the lives and manners of men and citizens, convinces me that neither of the two economies above stated are vital to the craft of Silversmithing. For the production of Silverwork we do not require any increased quantity of motive force, we do not require any greater exactitude in the regular application of motive force. The advantages which Mr. Hobson shows to be derivable from these two economies are to us as Silversmiths no advantages; for what to us do they represent? '*Economy of human time*'? We do not wish to economize this when the economy implies also an economy in human inventiveness and skill. '*Utilization of waste material*'? For us as Silversmiths this has no application; for to put it plainly, the sweepings and lemels of a small shop can be perfectly controlled by the men themselves, if those men are interested in the economic workings of the shop. It is only when the factory developes out of the shop that the problem of waste in a Silversmith's shop becomes serious. '*The display of concentrated force*'? This upon our craft of Silversmithing, unless it be in the first preparation of the rolled sheets, scarcely has any bearing, and we argue that in the coming differentiation of crafts and industries, the province of the machine should be one of preparation, preparation for labour, such as the rolling and milling of metals, and not the displacement of labour where labour implies inventive skill. And lastly '*delicacy of manipulation*.' Is this to the Silversmith an advantage or not? My reply is yes, undoubtedly, but at a fair price. I have no objection to using the dental fret for modelling in silver, or a steam drill, for boring and punching, still less do I mind the polishing lathe, or belting it to the engine, but if the doing of these accessories,—for observe they are accessory, not vital, to my craft as a Silversmith,—disorganizes the economy and inventive power of my workshop, then as a Silversmith I am better without them.

The Industrial Assumption and the Socialistic Assumption

It is just here, in its trial and revaluation of these machines and others that I need not record, it is just in the social revaluation of them, that the English Arts and Crafts movement has been of such significance to the industry of the Silversmiths. For it has made the discovery, that here is an industry in which machinery can and should be checked and regulated in certain directions. Here we are not dealing with great industrial problems such as the locomotion, or the lighting, or the housing, or the feeding of the people. We are dealing with an industry in which we can plainly see the right and and wrong uses of machinery. The customary industrial assumption, based upon

Mr. Hobson's axiom which I have just quoted, is that all machinery is to the good; this assumption has been adopted by the Socialists, with the further qualification that poisonous or life-destroying machinery only should be checked. But those of us who have made the crafts our life study go much farther, we claim that the socialistic assumption is almost as vain as the industrial assumption, we say that wherever it can be shown that the introduction of machinery destroys human inventiveness, skill, and imagination, it is harmful, wasteful, and futile.*

The output of the Trade

My study of the Craft of Silversmithing convinces me that here the harmfulness, wastefulness, and futility can be directly proved, the whole output of the Trade in England over the last 50 years of the 19th century, the period of the gradual development of machinery in Silversmithing, could be taken as an illustration. For what does it represent? Examine the silver on the rich man's table, look at the silver in the poor man's house, and what do we find? In the one case heavy, usually debased reproductions of the work of the 18th Century—the last degraded leavings of Lamerie and Adam—in the other case flimsy and tawdry stampings backed on plaster of Paris, or pitch, the unspeakable rubbish of 'fancy goods,' the effect always display, the covert intention always to pretend to what it is not, the motive almost always a lying motive. In the output of the great London and Birmingham trade houses we have no countervailing advantages to set against the destruction of the crafts, such as we have in the electric works of Manchester, the steel works of Sheffield, the ship building yards of Clyde. We have merely the multiplication of stuff for human vanity and display. Household utility might be and I know often is pleaded, but have we gained so very much by exchanging for tawdry silver table ware our spoon of horn, our dish of pewter? There is no advantage that I can see in putting on the workman's hob a shoddy silver tea-pot—one often finds this now—to displace the well designed Rockingham brown glaze of the Wedgwood potter. For indeed the working of the economic axiom above quoted has the result not only of making the cheap silver tea-pot displace the potter's tea-pot, but also of displacing the good silver tea-pot, and the good Silversmith who makes it.

The 'increased quantity of motive force' by which the thousand shoddy and soulless teapots find their way into the workman's cottage—one on every hob,—and the 'greater exactitude in the regular application of motive force' by

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* *See G. Bernard Shaw. Fabianism and the Fiscal Question; and also Fabian Tract No.* 144. *In this Tract indeed the Socialists have rather ungrudgingly stepped a little farther on in my direction. The reader who is interested in the wider bearing of the question, is also referred to the Criticisms of the former given in my book 'Craftsmanship in Competitive Industry'.*

which each one of the thousand is identical with every other, are of service neither to the producer in the industry, nor to the consumer upon whom the industry depends.

The Arts and Crafts movement and the decay of English Silversmithing

The phenomenon evinced by the English Silversmiths' Industry at the present moment is that of decrepitude and decay. This has been evident for the last 25 years. Judged by the qualitative not the quantitative standard, the work of such houses as Mappin and Webb, Elkington, the Goldsmiths and Silversmiths Alliance, and many others one could name, is of very little value. When set beside it the comparatively trifling output in bulk of the little shops of the Artist Craftsmen who now stand for English Silversmithing, the shops of Henry Wilson, of Nelson Dawson, of Paul Cooper, of Spencer, of Gaskin, of Arthur Dixon, and of Clavering (the Birmingham Guild of Handicraft); the trade shops stand for nothing at all except volume, and what in the precious metals is volume without labour value? Merely so much stuff for the melting pot of a more discerning, a more sensitive generation.

If we compare the English Trade with that of its foreign rivals, with the Trade of America for instance, the conviction grows still more forcibly that the machine epoch, as far as the industry of the Silversmiths goes, is nearing its end. In America the æsthetic revival is not nearly so developed, and has not struck such roots as it has in England, but characteristically the industrial development is much more highly and intelligently worked out. Great houses like those of Gorham and of Tiffany have been quick to realize, what the English firms have not yet discovered, that in order to march with the times they must at least make show of employing the artist and designer to help them in their industry. Thus it comes that one occasionally finds work of individuality and character in the American Trade Silversmith's shop, while one hardly ever finds it in Trade shops in England. But this does not affect the main issue, with which in this essay I am concerned, that industrial methods, and the methods of Craftsmanship are incompatible. Whether it be in Providence or in Birmingham, in New York or in London, the same is true:—where machine reduplication enters the winged spirit flies away. The development of Silversmithing by machinery is nearing its end, and the community is about to discover that steam and electric power as at present applied in the Trade Shops of the Silversmith are wrongly applied.

Ecclesiastical Silverware.

A word has now to be said upon ecclesiastical Silversmithing. Several pieces, chalices, ewers, crosses, and notably the Lichfield Cathedral Cross are shown in these pages. Silverwork for devotional purposes, that is to say for purposes distinctly non-utilitarian must always have a place apart. It expresses the human mind in its austerer, its more spiritual moments, it implies Ruskin's Lamp of Sacrifice. This Sacrifice must be dual, it must show not only the devotion of him who dedicates a piece of Silver to a higher service, but also the devotion of the maker of the piece so dedicated. That being so it is impossible for any of us who realize the corruption and decay of modern Trade Silversmithing, who know the way the shops are carried on, who know what is meant by producing Silverwork 'on business principles' to allow that devotional Silverwork can be produced by the trade. Profit-mongering through the agency of the machine, and Ruskin's Lamp of Sacrifice are entirely incompatible. Good ecclesiastical, or devotional Silverwork cannot and should not be sought for in the trade shop, in the store catalogue, in the ecclesiastical upholsterer's window. It is only the Craftsman who loyally and lovingly studies his metal and his stones, who knows the value of his tools, and who comes into direct touch with his employer, it is only he who can create a good piece of work. It is in the contact of his devotion with the devotion of the man who employs him and who dedicates his work to a higher service, that anything of real vital worth can be achieved. When some time ago the Bishop of Birmingham told his hearers that parsons who wanted to equip their churches should go not to the trade but to the Craftsman direct, many good people in Birmingham were shocked, but we of the workshops understood.

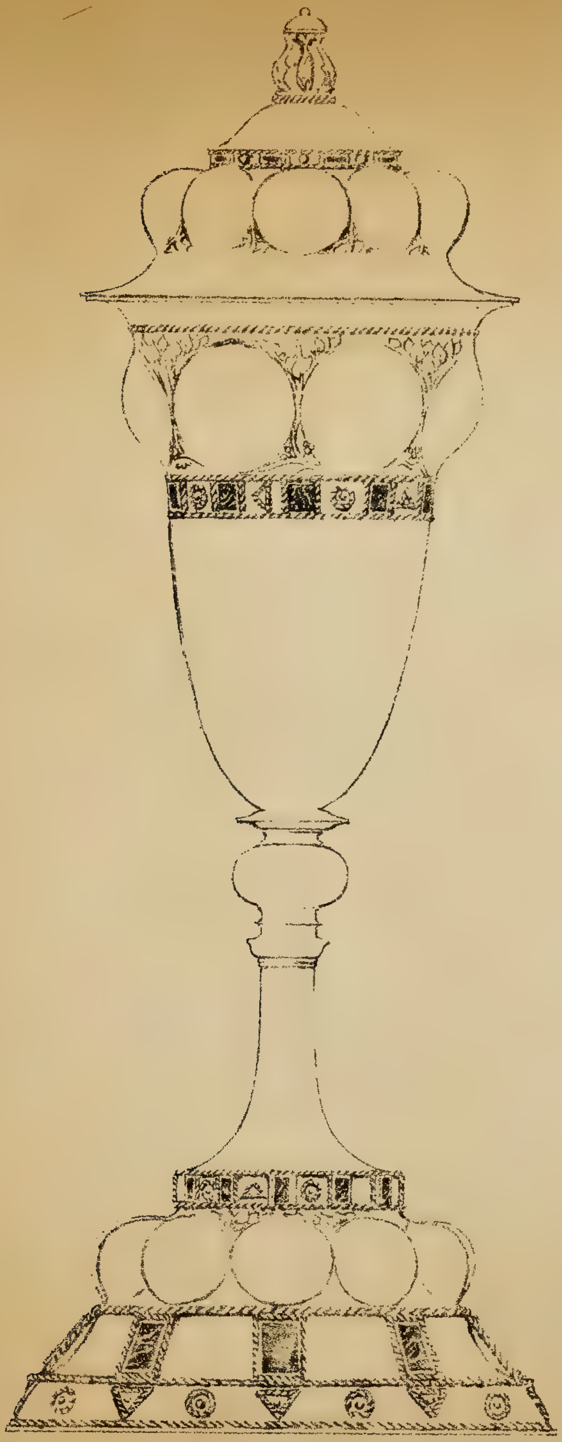
The Discovery of the Little Shops

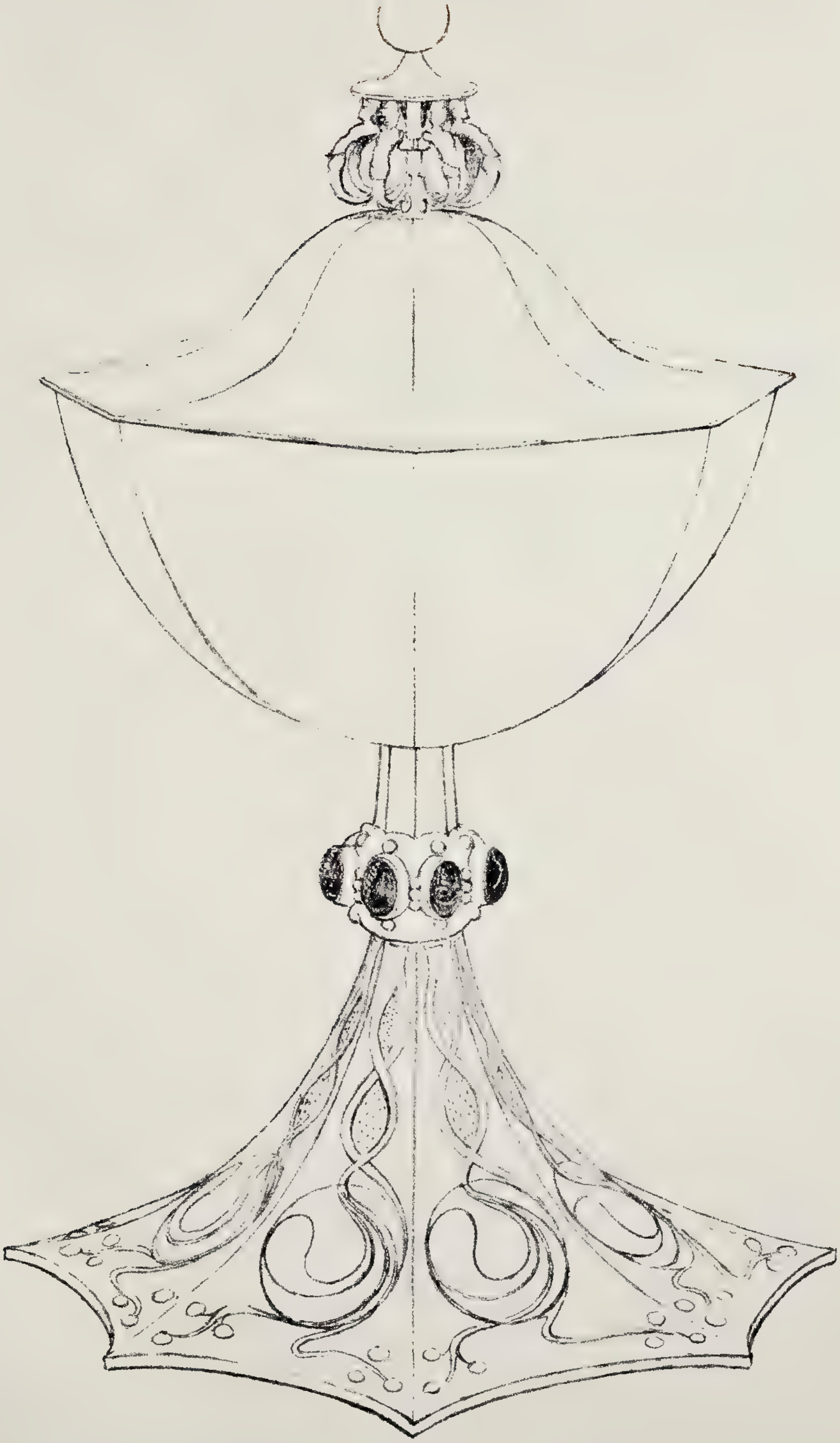
❧ To forecast the future is impossible, but it is also impossible to imagine that the collective experience of the little shops, over a period of 25 years will be thrown away. We cannot go back, we cannot revert to the effete conditions of 19th Century industrialism any more than we can to the conditions of the mediæval Guilds; and certain machines having once been tried and found wanting will in the future be discarded. Whether we in England are on the eve of a socialistic checking and curtailing of mechanical labour,—its transference from the control of the individual to the state,—or whether in the manner of the protected American Trusts this control will take the form of the limitation of output in the interest of wealthy private syndicates, in either case I think the experience of the Arts and Crafts movement, the experience of the little shops will not be lost. The little shops represent standard, they represent style, they represent individuality and character in workmanship, and the means by which they have arrived at this, will be to the good in the future of Industry. The machines they have tried and discarded are not likely to be re-employed, and the human methods they have re-discovered in the process of this trial and sifting will give a permanence to their ways of work. The Silversmith's shop where serious work in Craftsmanship is done, in distinction to the Trade shop whose only standard is saleability, possesses a stamp of righteousness, which hall marks both its productions and the men who make them.

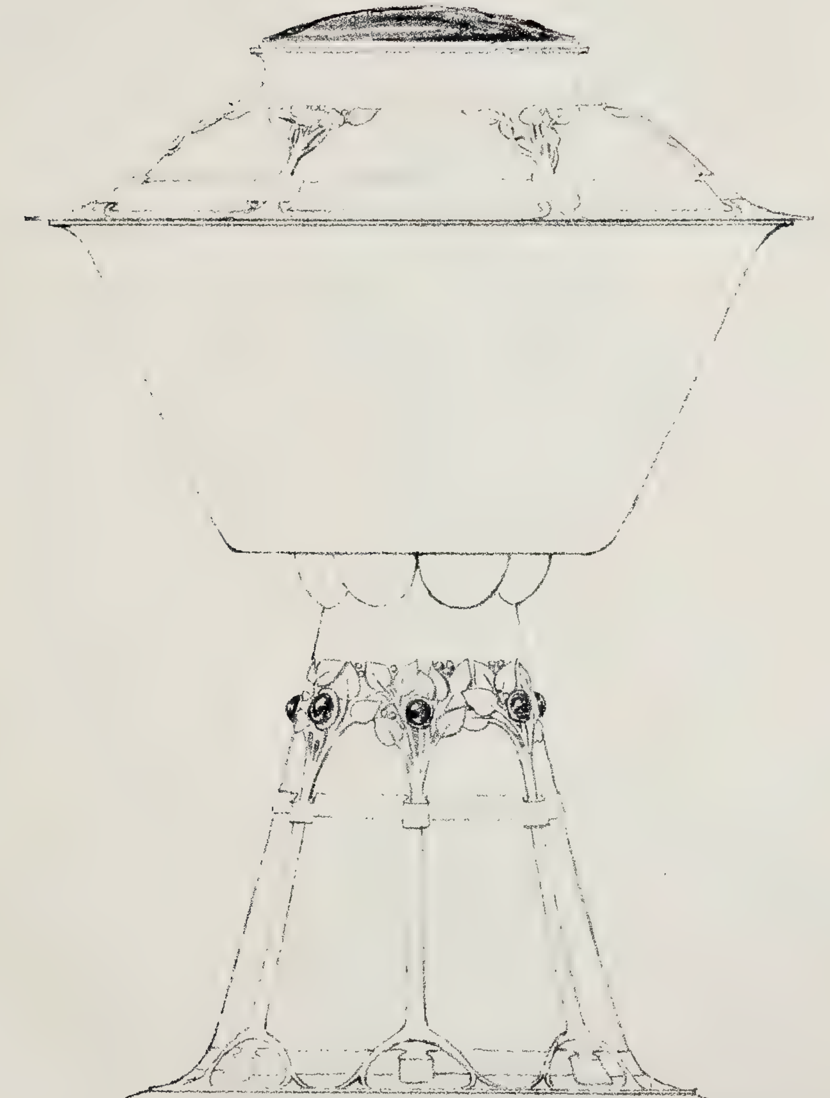
So it is that in the future, when the value to the community of the Silversmiths' machines has been fully tested, and when our economists, whether Oxford Dons or Fabian Socialists, will incline the ear more nearly to the practical experience of the workshops, we shall find that so rare a mechanical process as electrotyping will be carefully guarded and finely developed, while the spinning chuck will not be used except under jealous control and in its relation to the whole craft; we shall find that the skill of raising, almost a re-discovery of the end of the 19th Century will be infinitely encouraged, and the inventiveness of the workman in shaping and devising fresh stakes of steel, will be rewarded by the community, not discouraged as at present by the employer, because new patterns do not pay, and involve an unremunerative lock up of capital. We shall find that when the output is controlled in the interest of the community, the reduplicating machine in the Silversmith's shop will loose its value because the workman who makes new shapes will be found to be of more value than the machine that copies him. We shall find that to devise a Tariff system in the American manner by which we jealously exclude the work of foreign Artists is folly, and that to continue a system of Free Trade in the English manner, by which we systematically allow the home Craftsman to be undersold and degraded by inferior foreign work is folly also. For the development of the Silversmith's craft some form of protection is essential, but it is not protection as understood in America or in Germany, or by the average employer of labour. There is only one sort of Tariff that is justifiable, and that is a Tariff on the basis of standard of excellence.

No doubt the swift social changes, and above all the great educational development through which we are passing will affect the conditions of Silversmithing in the near future, are indeed now doing so; but the Artist will adapt, himself. Whether he work in a newly equipped County Council School, whether he experiment alone on a vice and a stakehead in his garden shed, or whether he work in a community, like our Campden Guildsmen, as a group of tenant holders leasing their tools and machinery from a body of Trustees it will be the same to him. The Artist is certain to find ways, if he is in earnest, of freeing himself from industrial conditions, he will circumvent the industrial tangle, the social check. The Artist is always going on; like the lover in the poem 'he will find out the way'; and what in the Art and Craft of Silversmithing he is trying now to find out, is the way to exercise his invention, free of the machine, and of the financier who controls it. In the course of this search he is discovering other things also, and just as the melting pot of the future will supply him, out of the tawdry bullion of the modern trade, the materials for a finer workmanship, so he is beginning to see that the workshop system which makes the production of all this rubbish possible, must go into the pot likewise,—the melting pot of a saner and nobler social service.

ILLUSTRATIONS.







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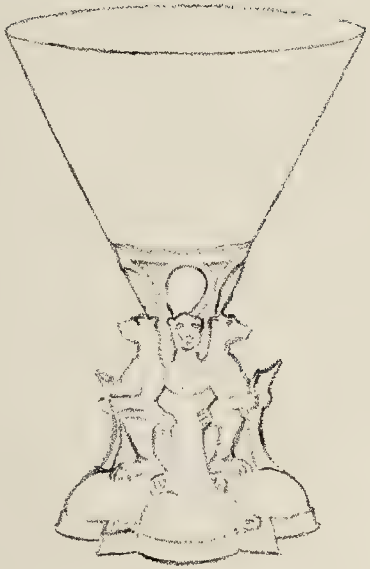

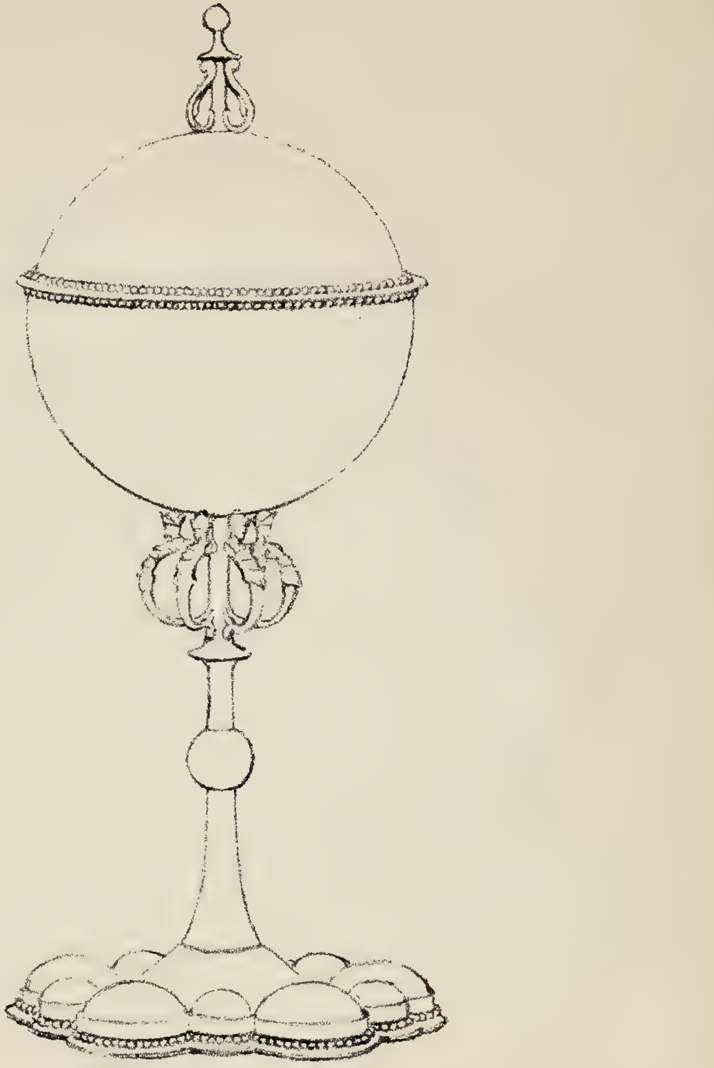

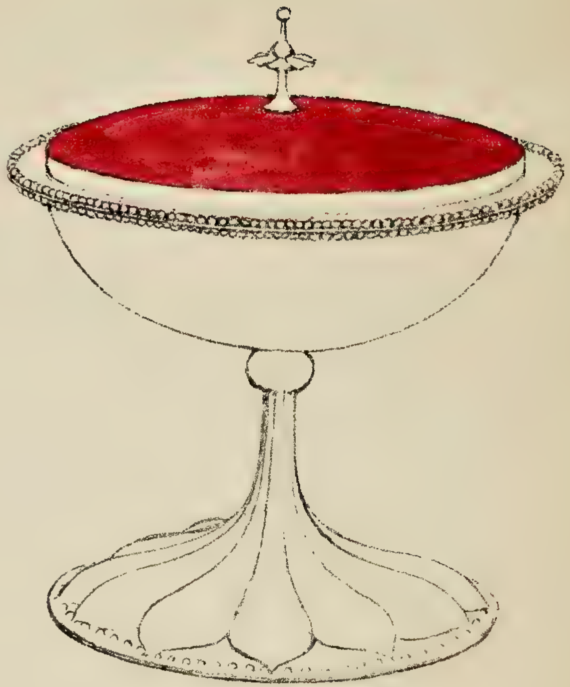

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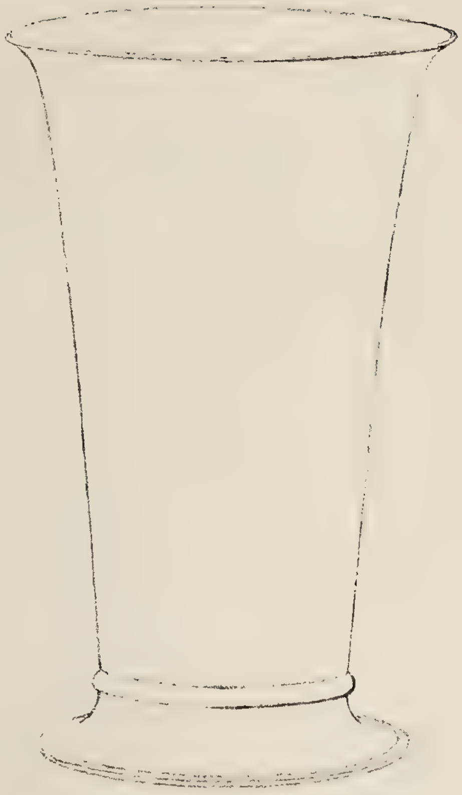

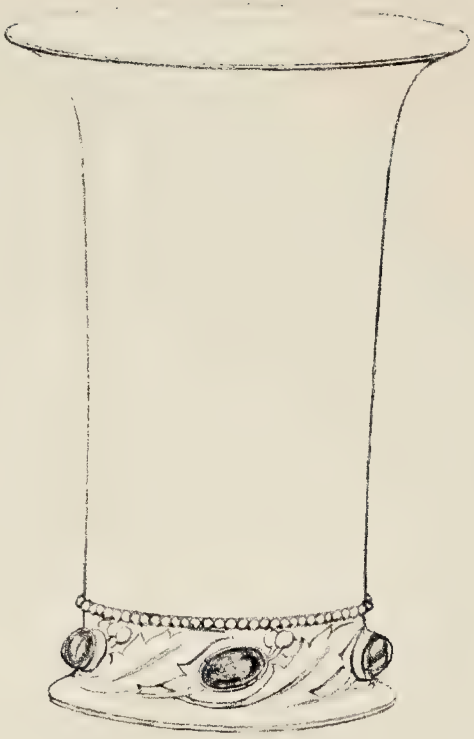

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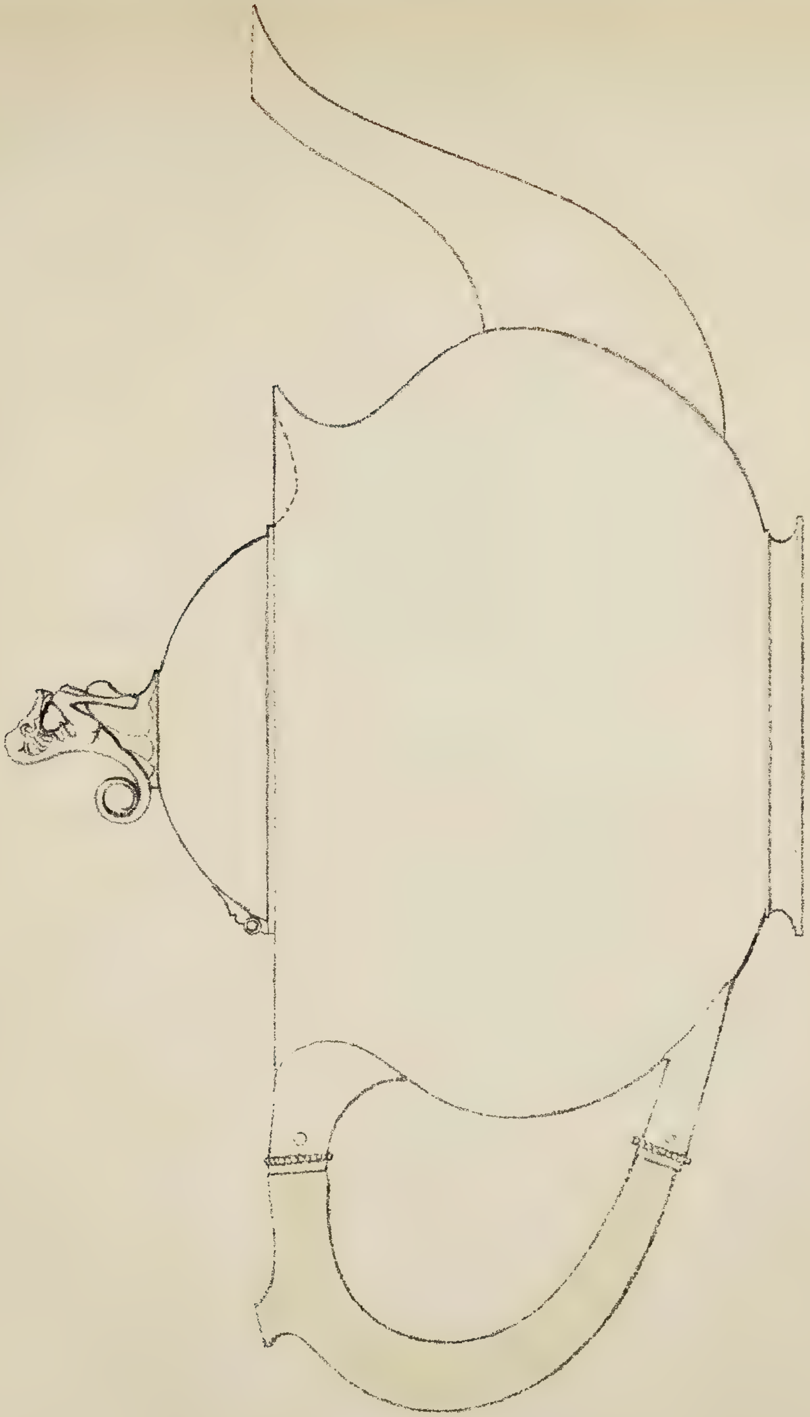

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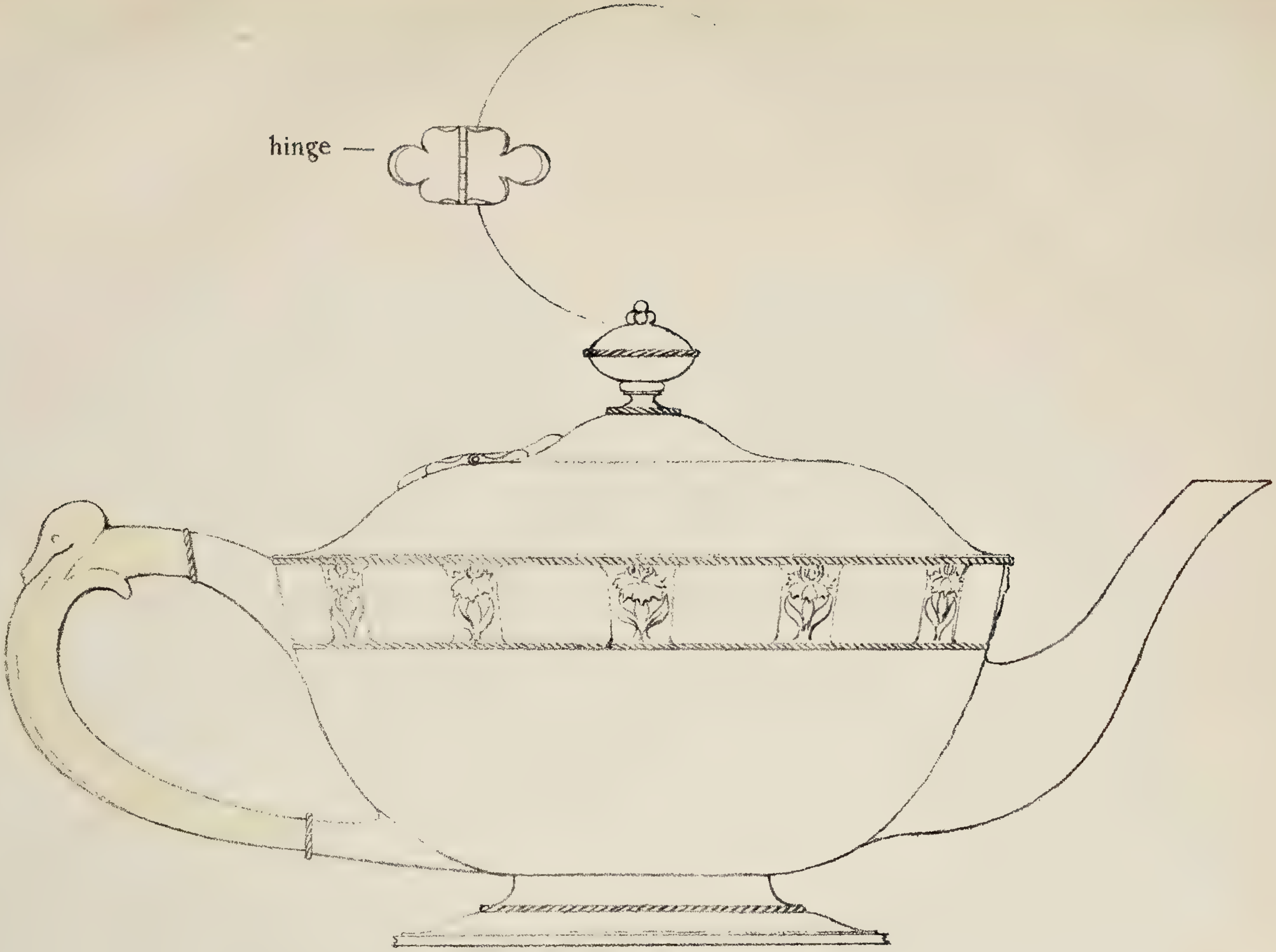

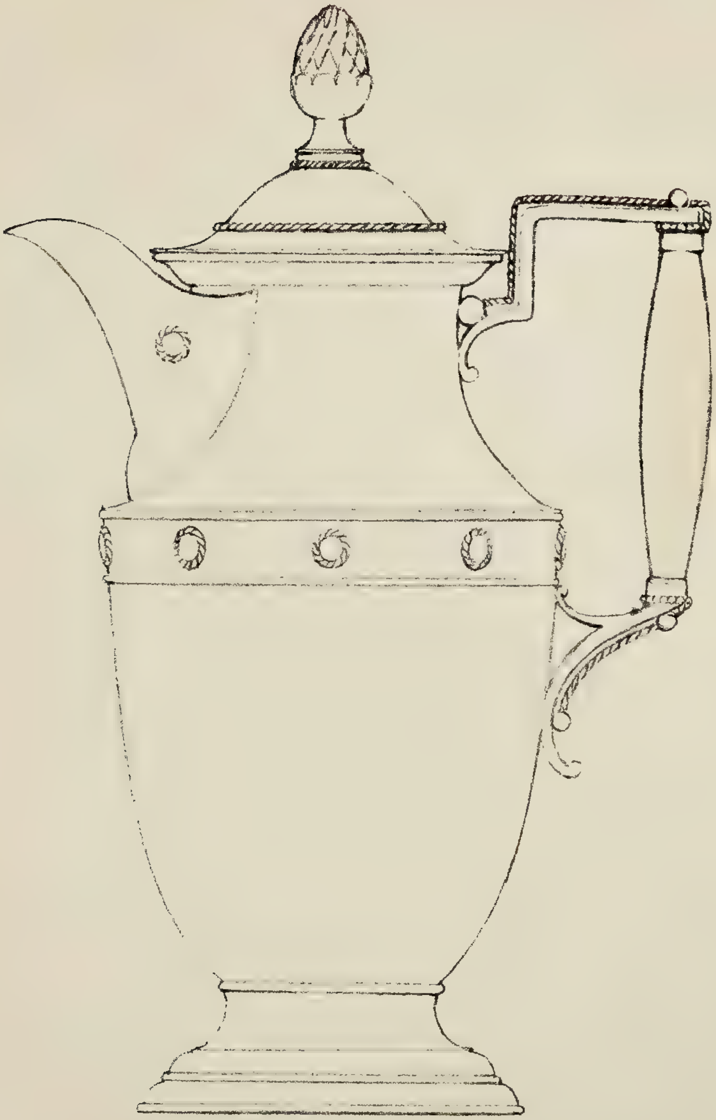

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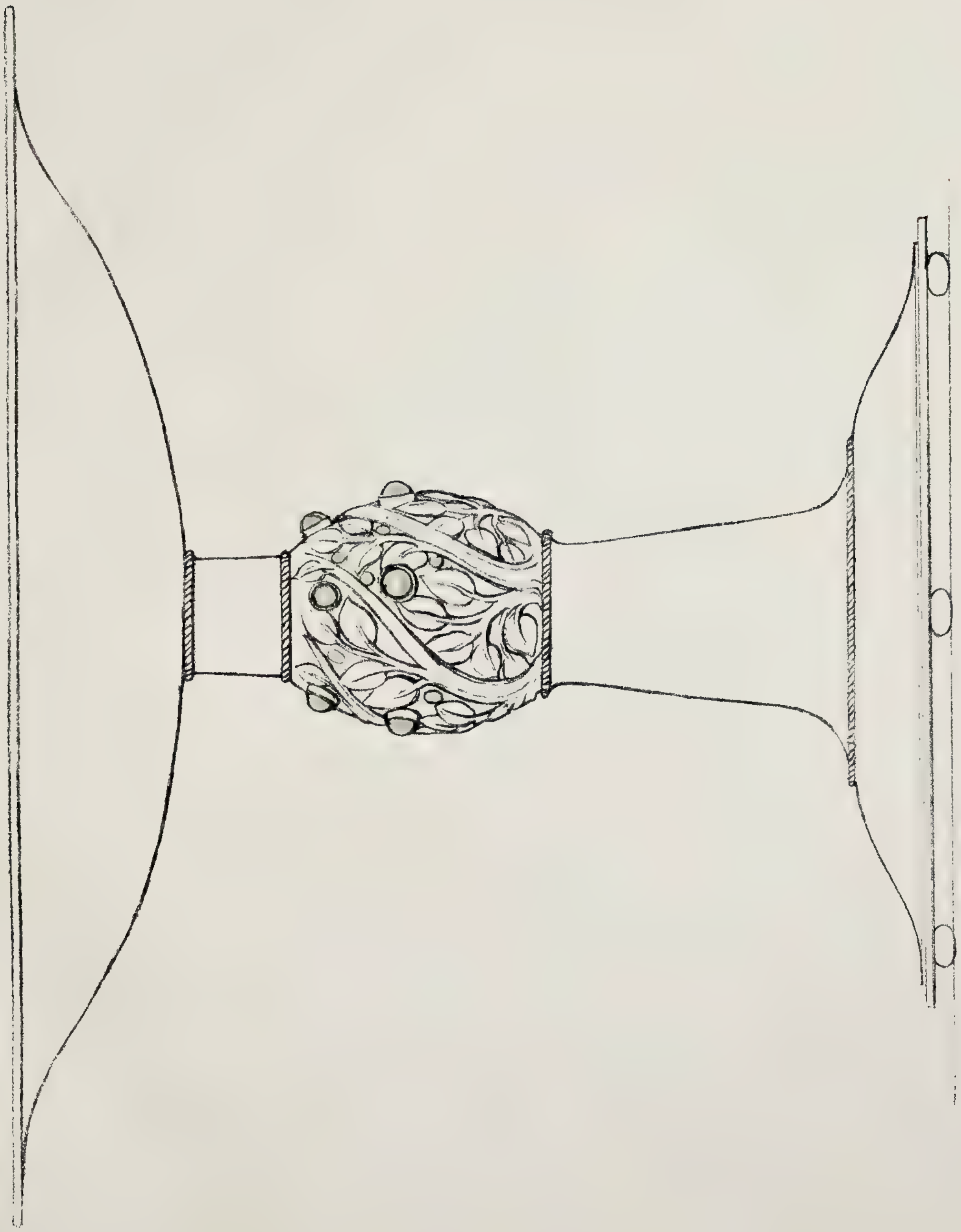

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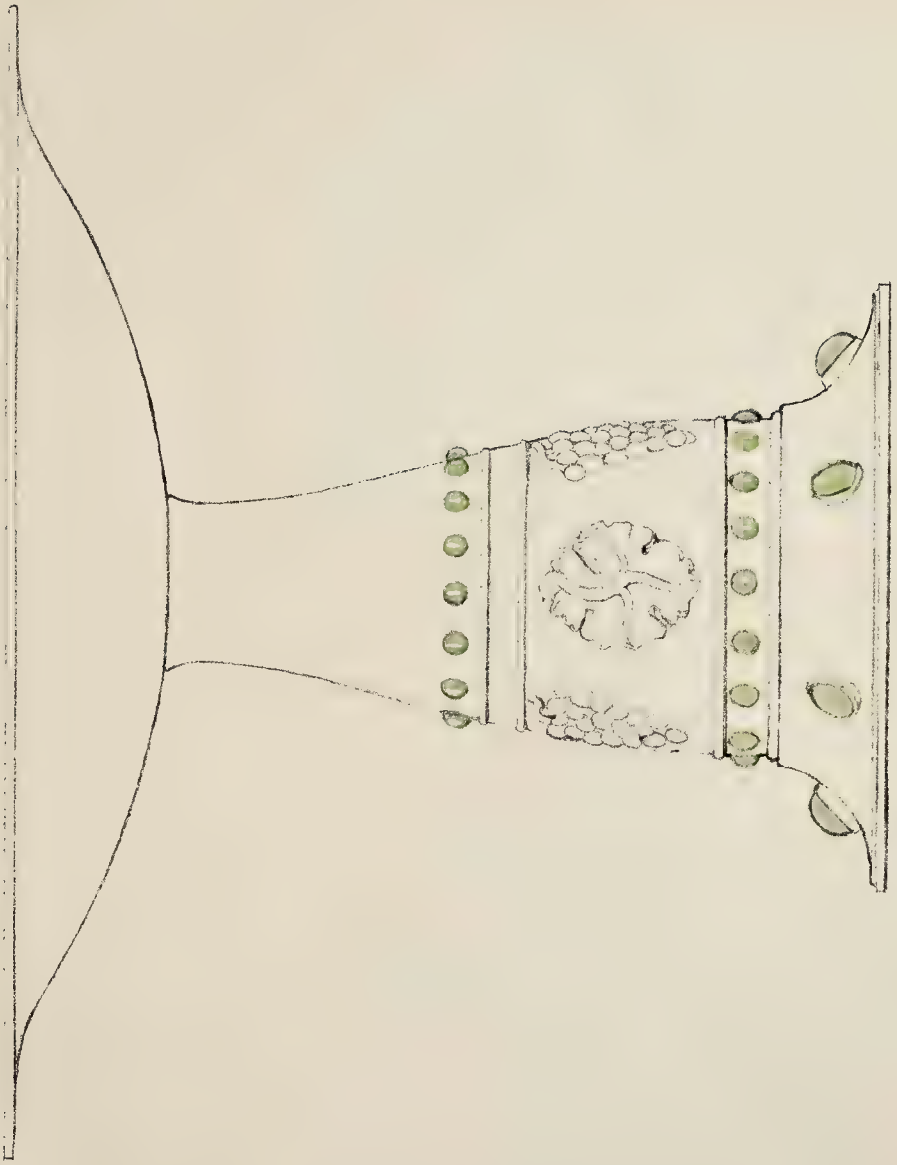
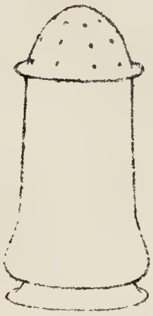
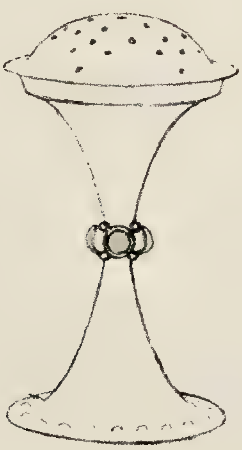


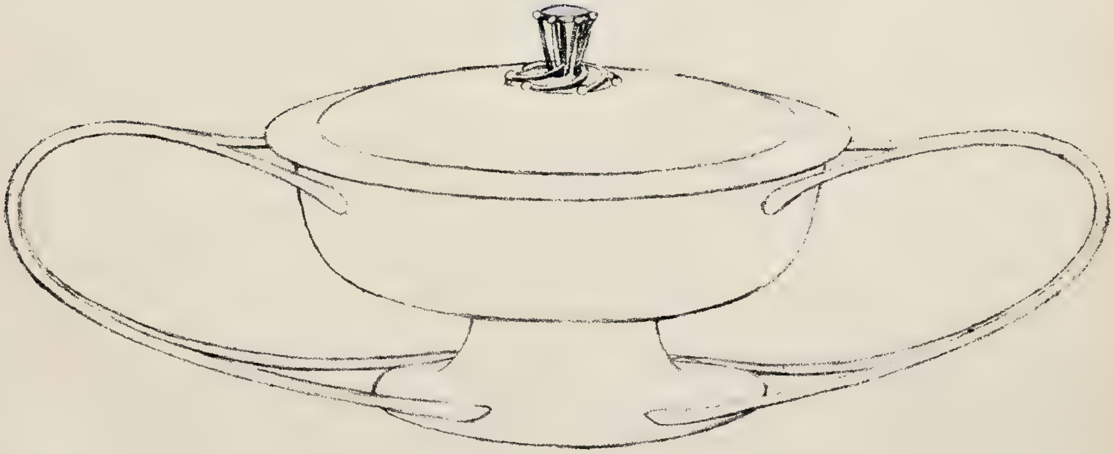
Pl. 15



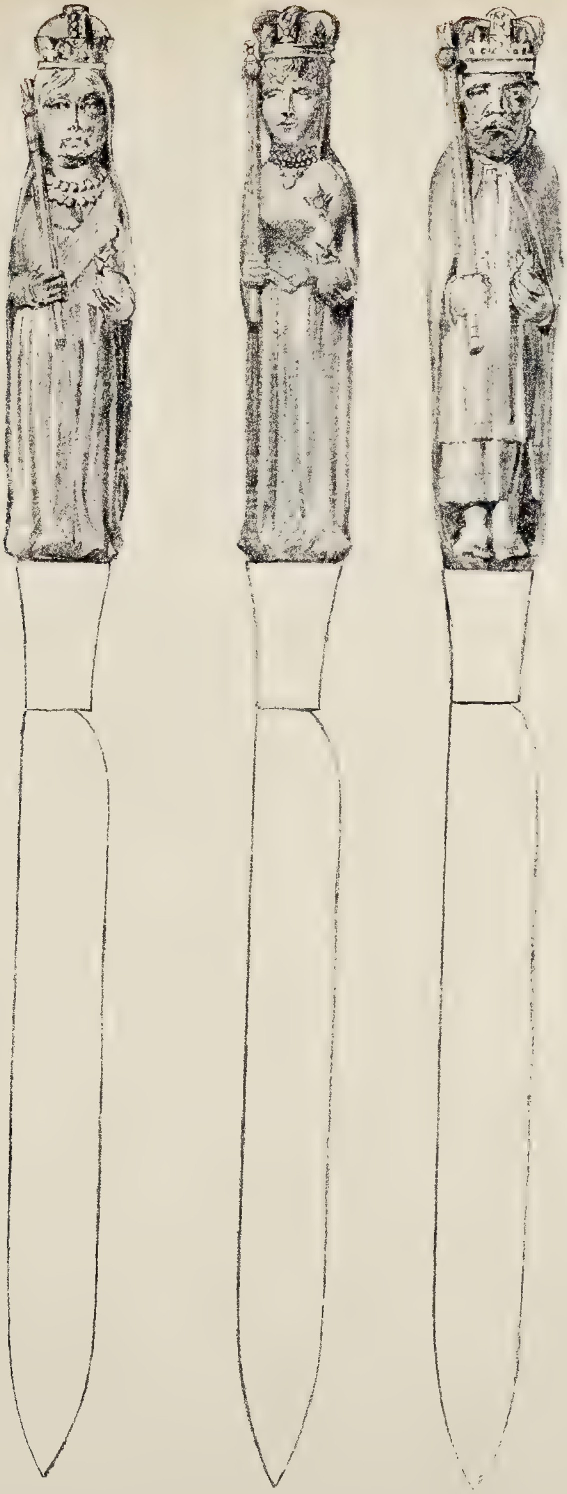


Pl. 16

Pl. 17



Pl. 18



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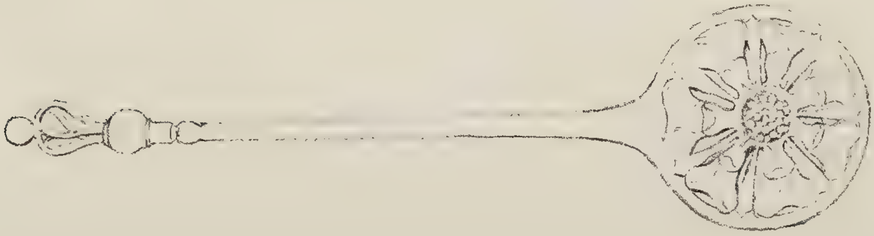

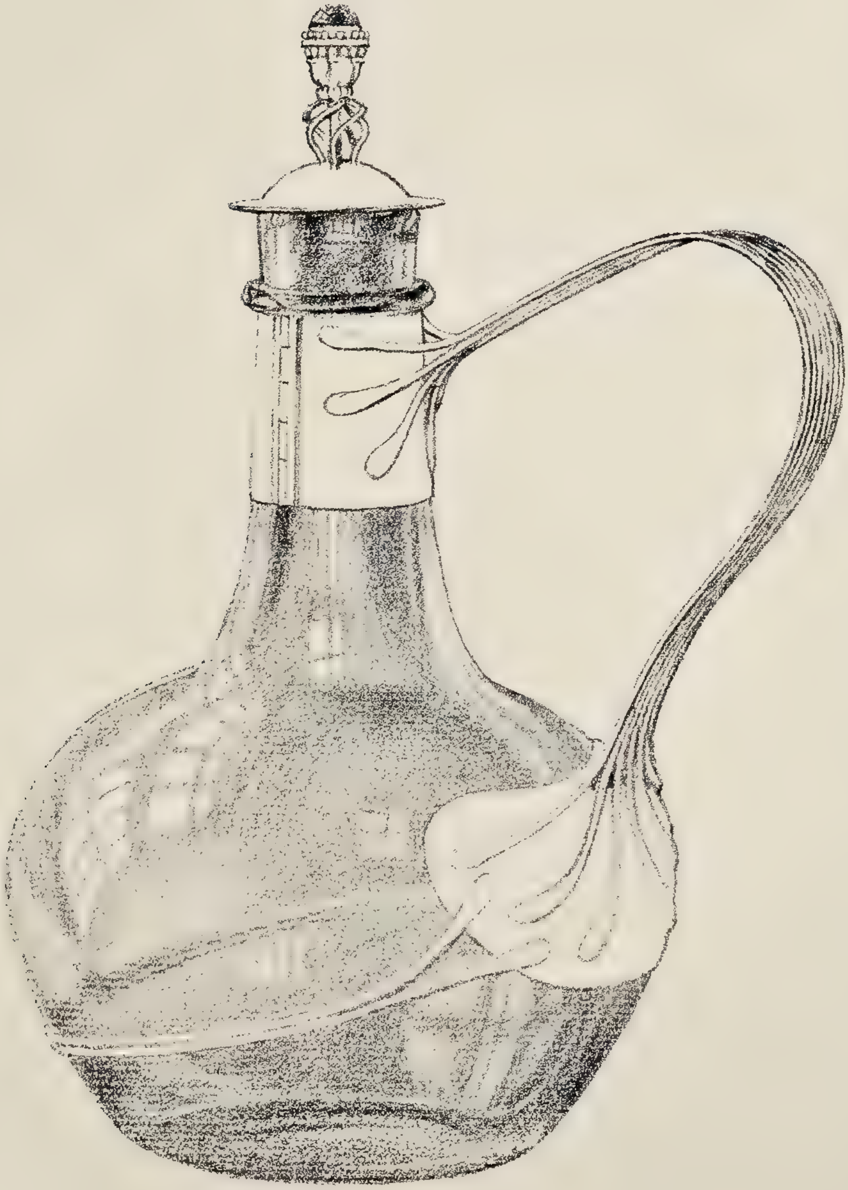

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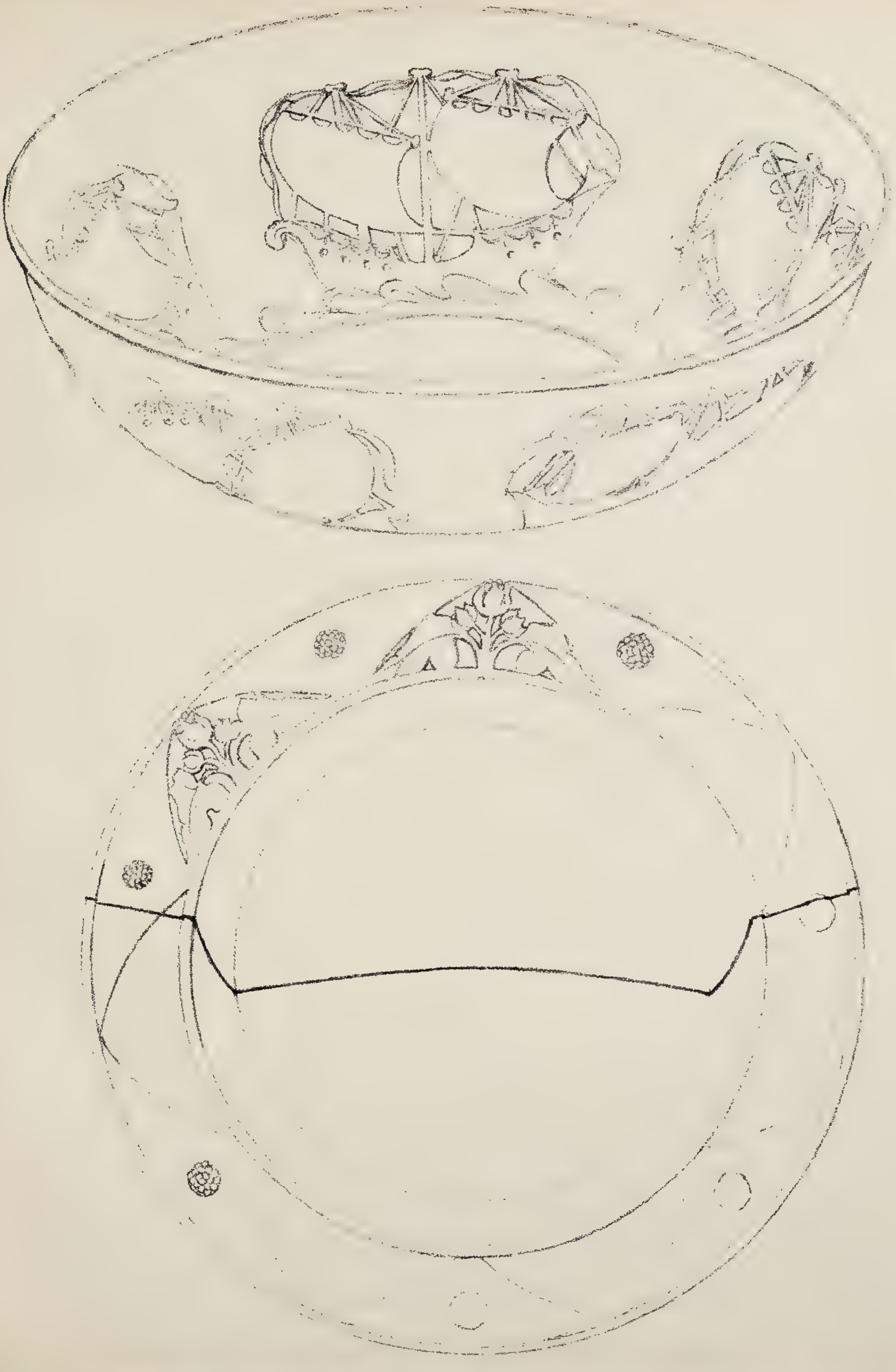

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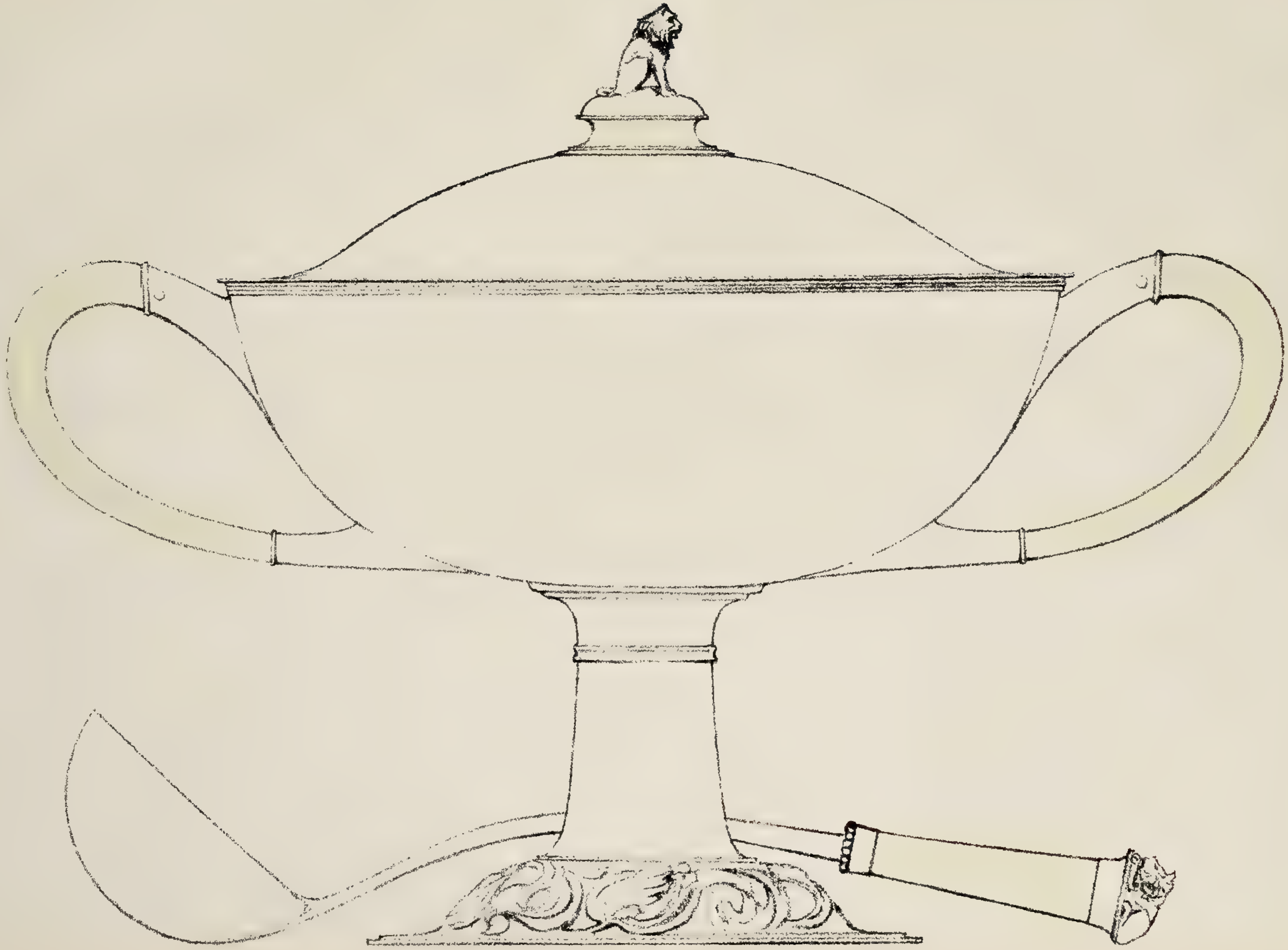
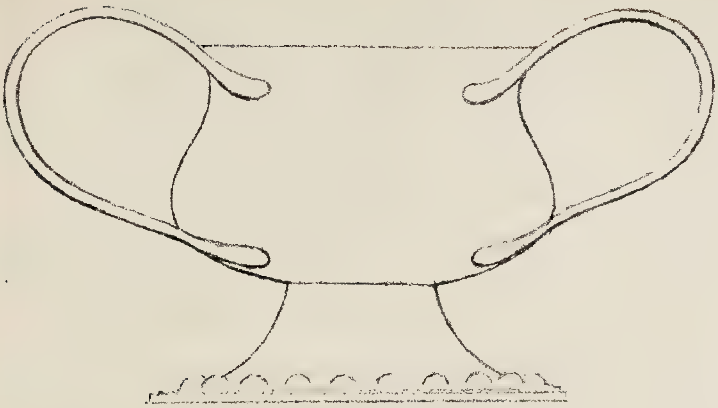
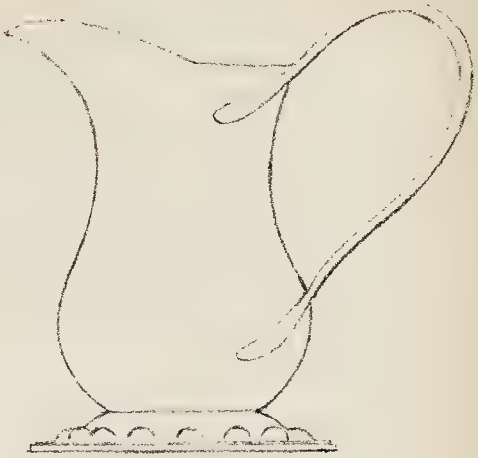
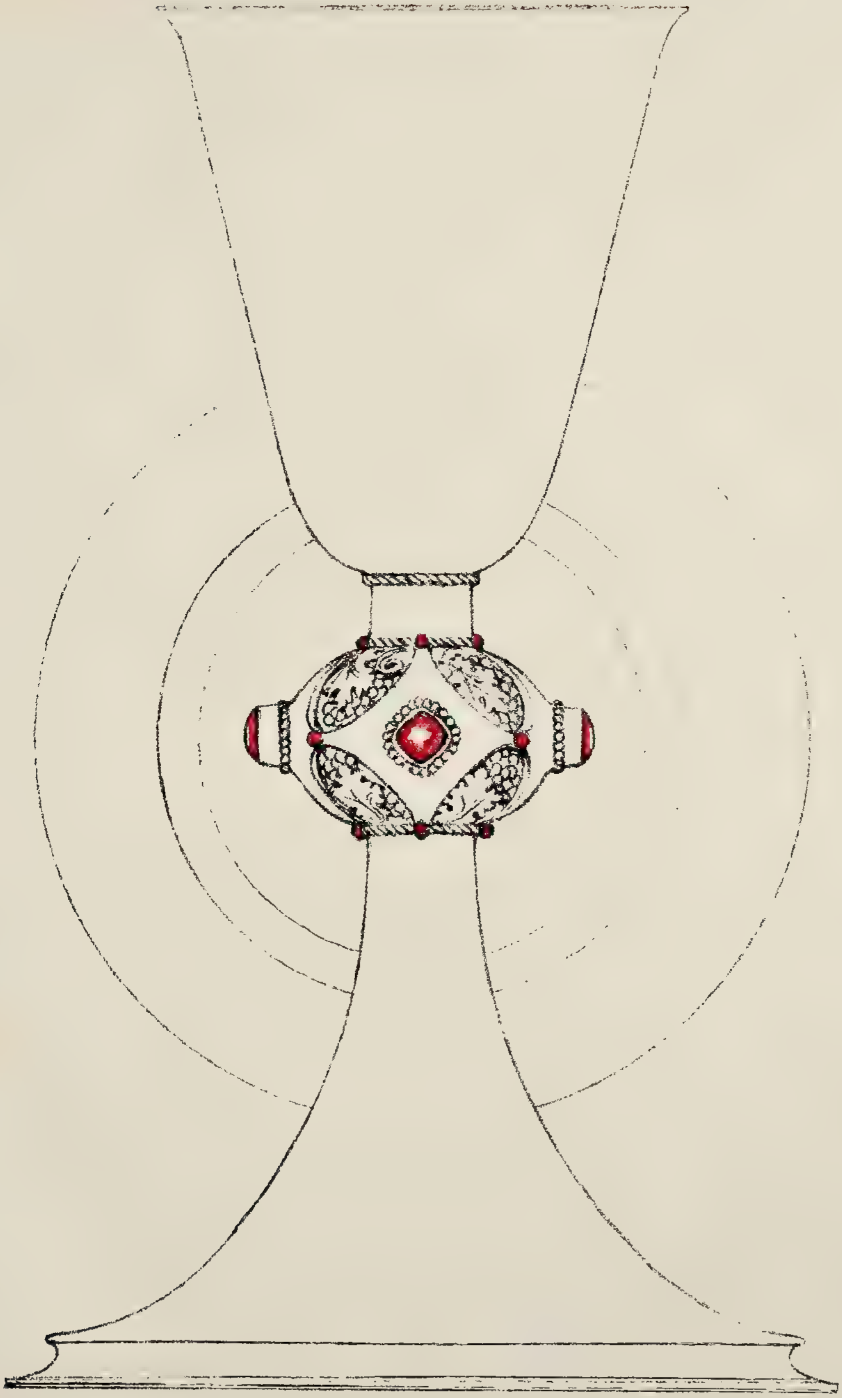
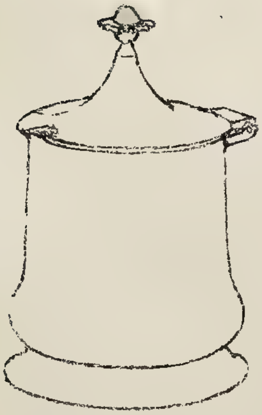


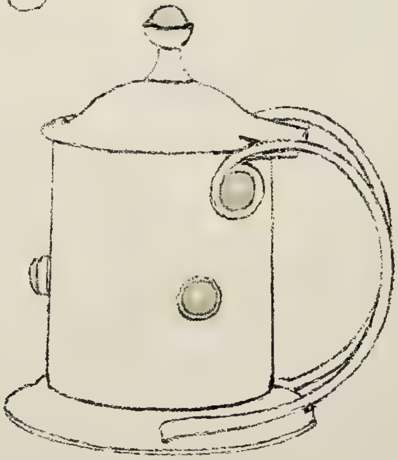






Pl. 27





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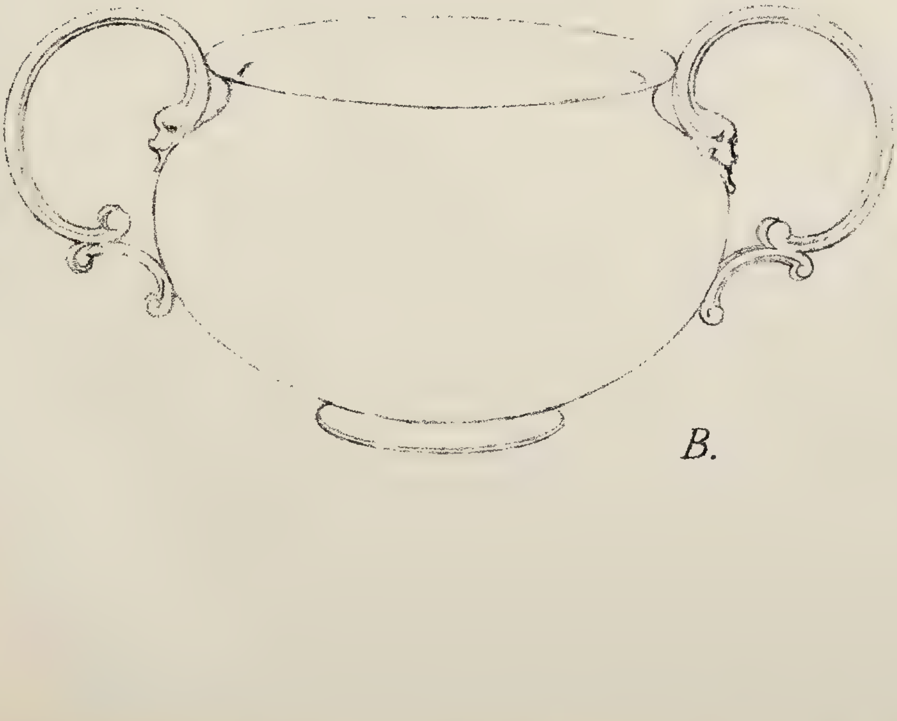
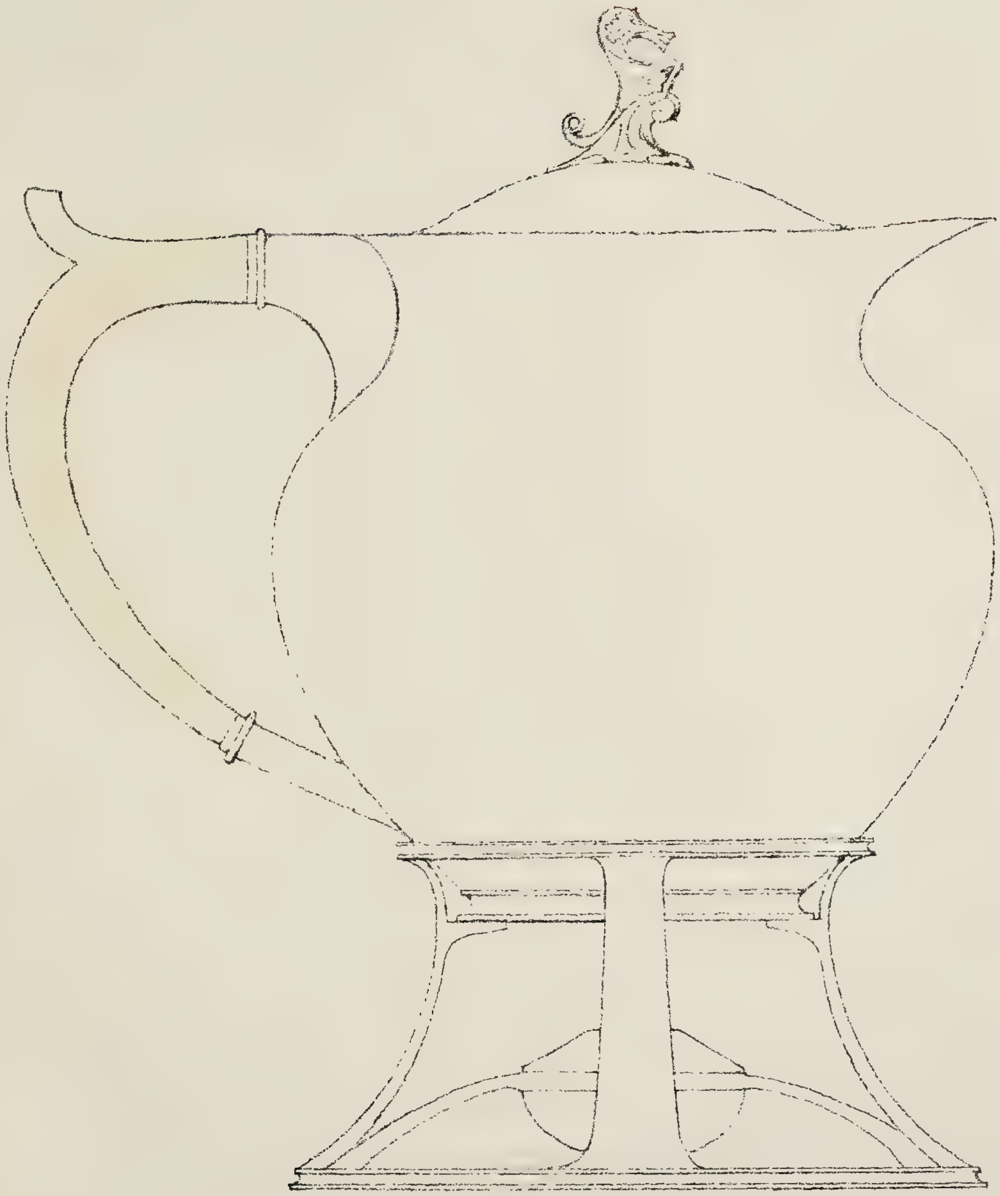


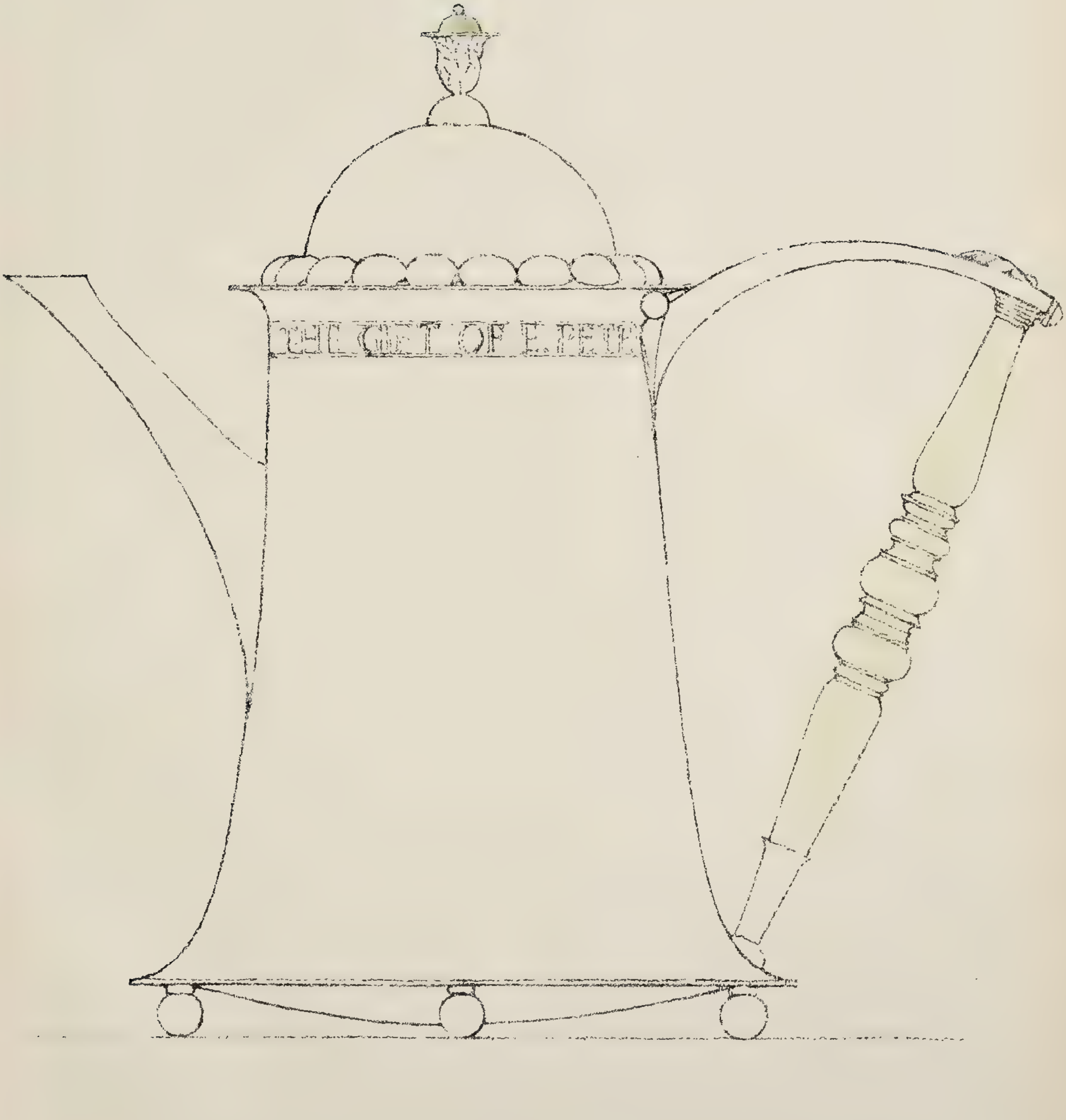
B.

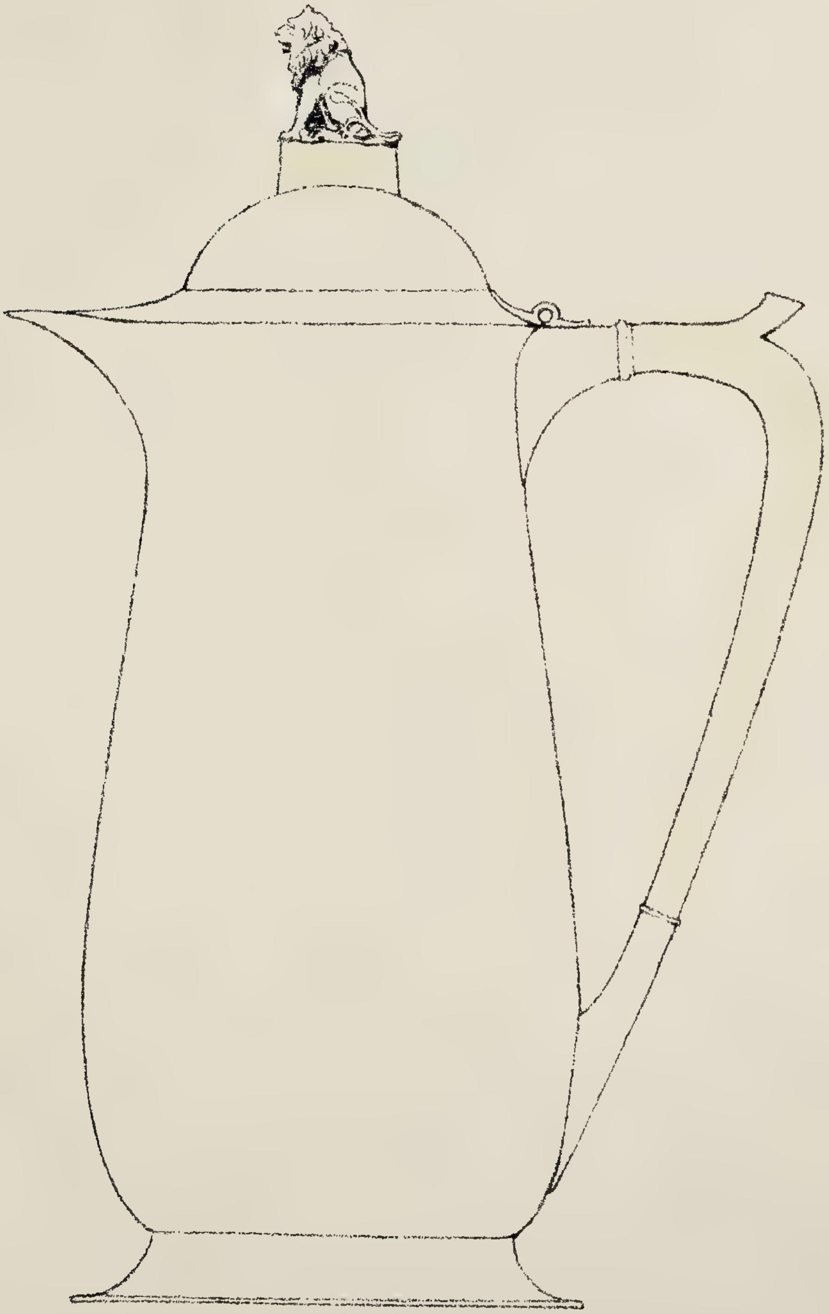
A.

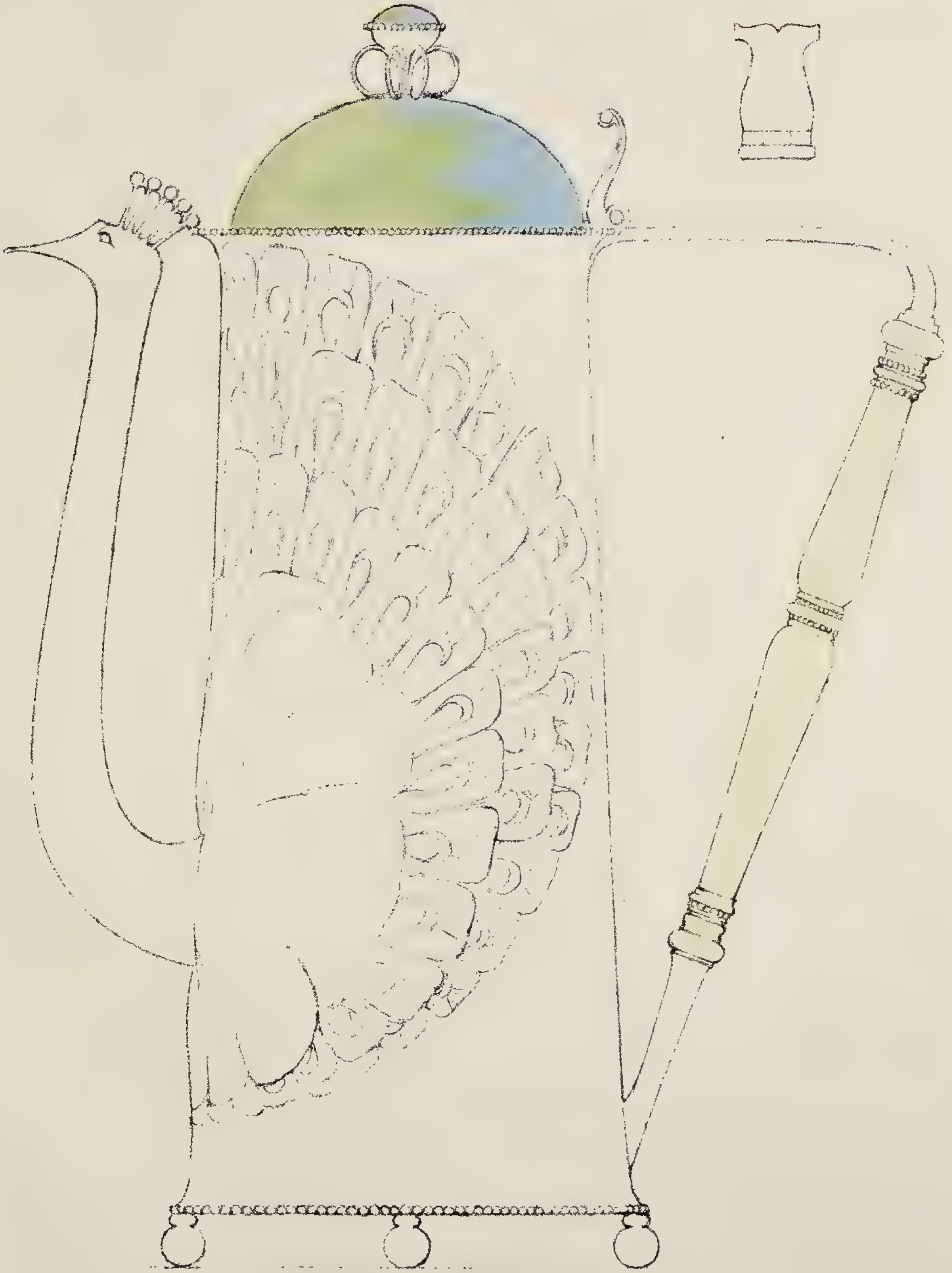
B.

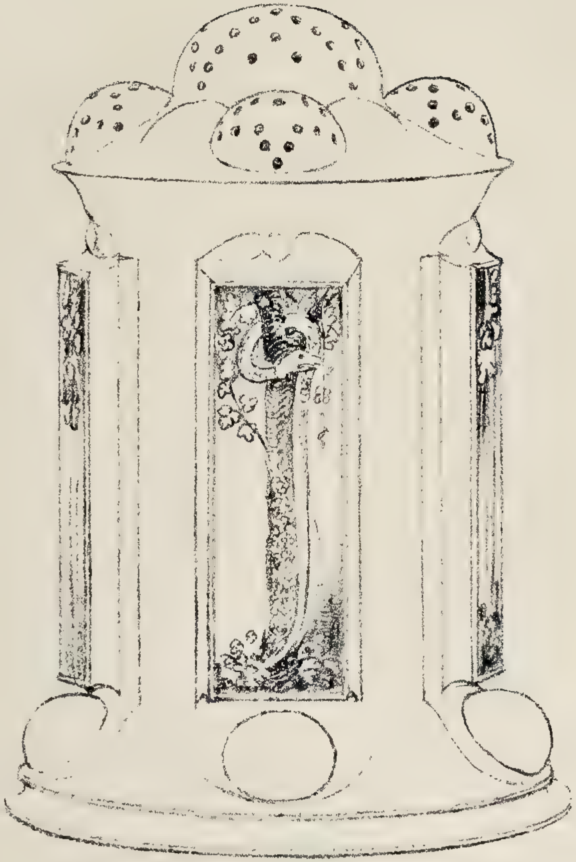


Pl. 31



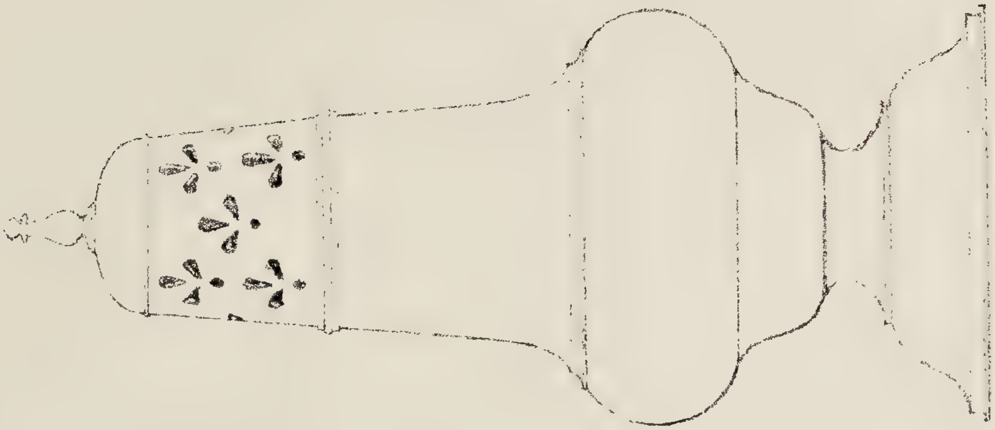


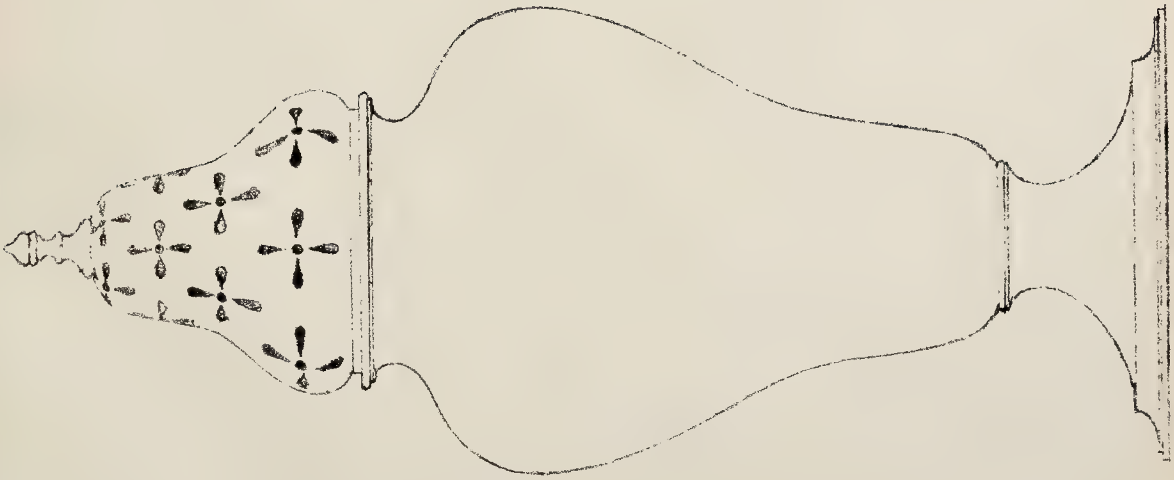


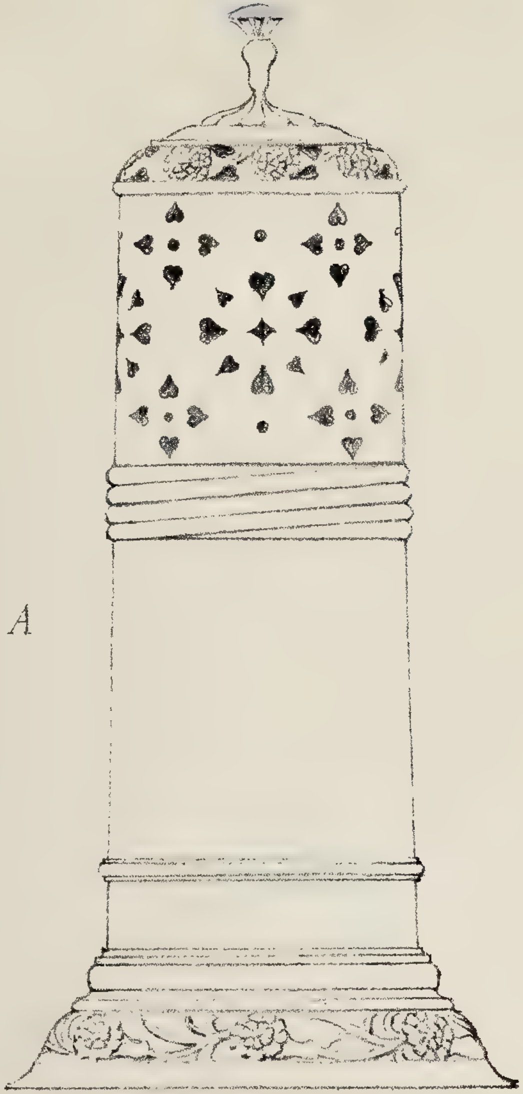


Pl. 35

Pl. 36



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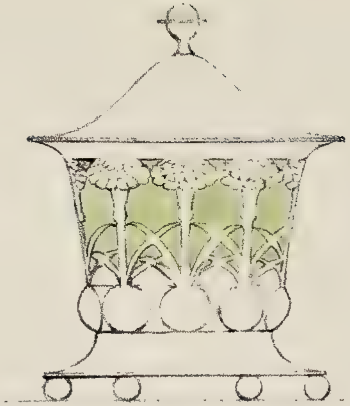

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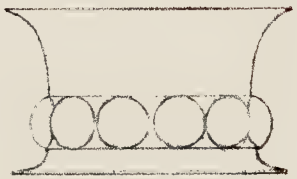
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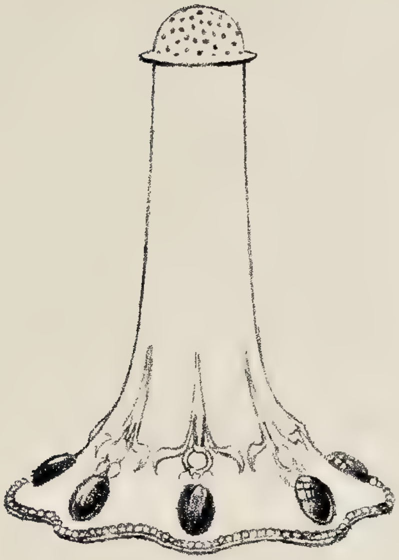

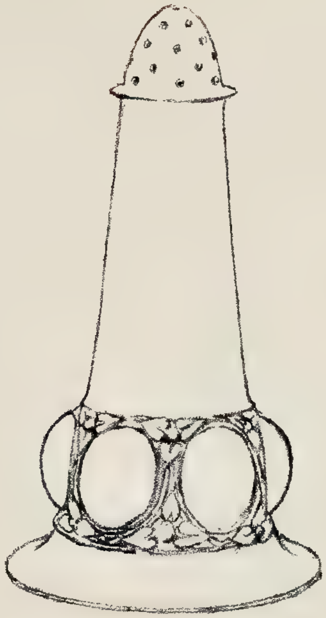

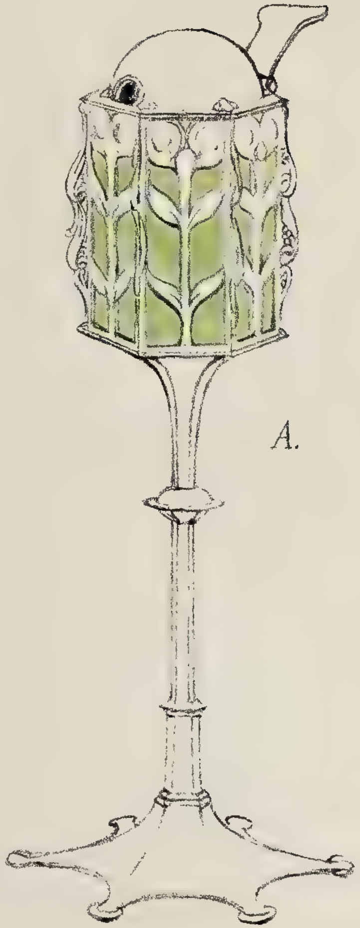

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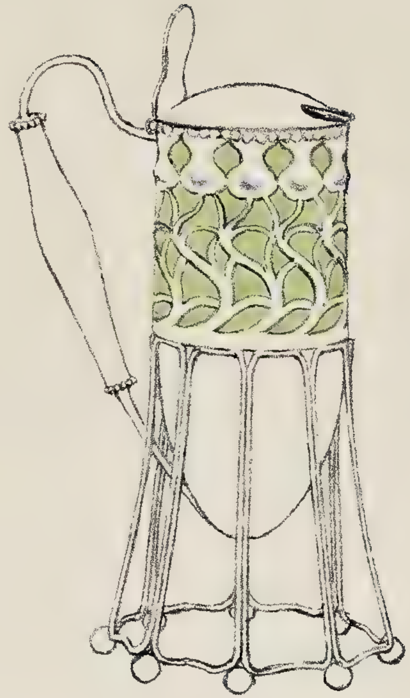

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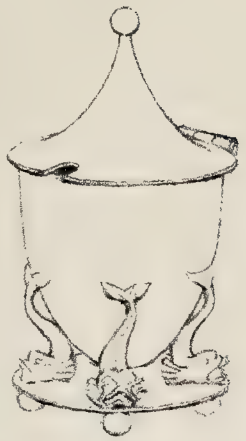

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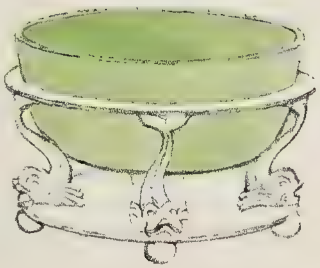

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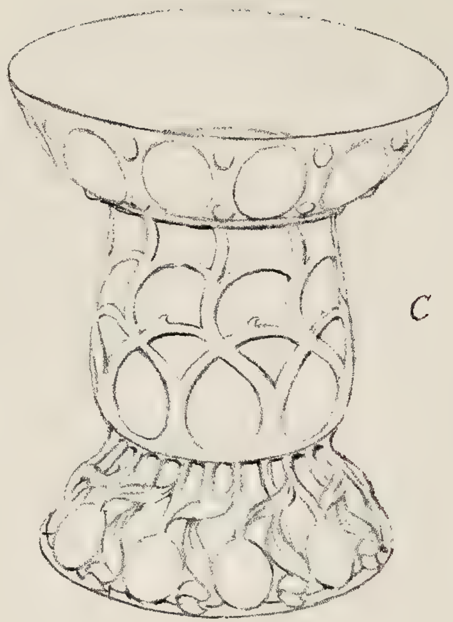

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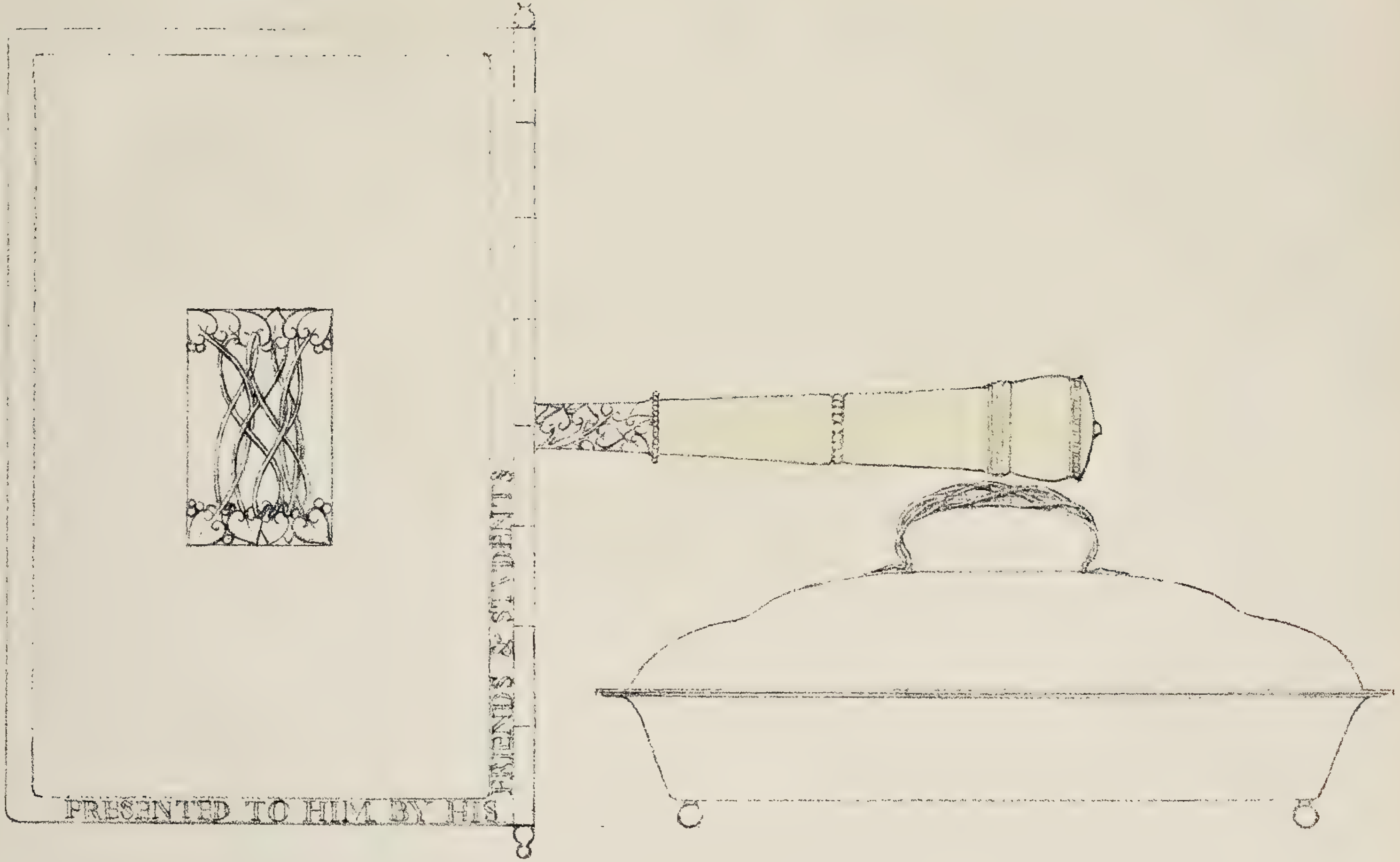
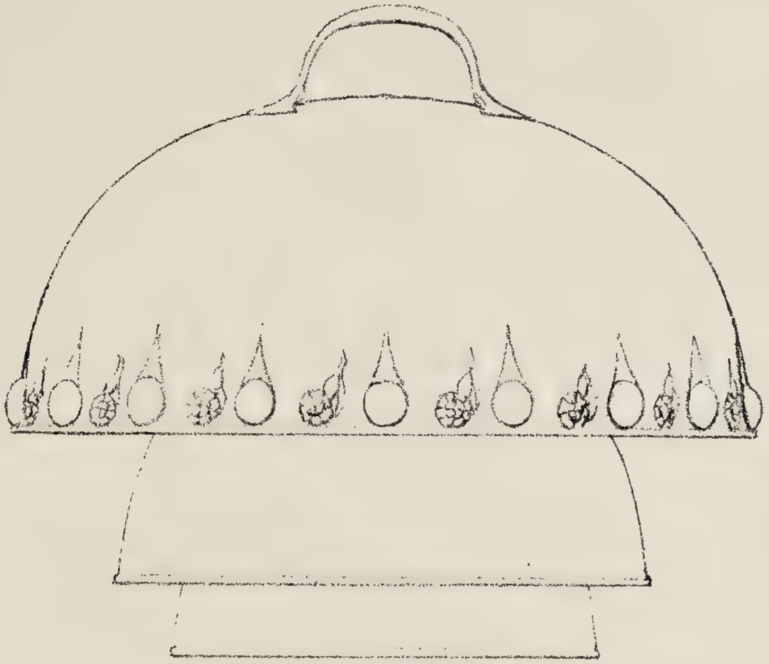
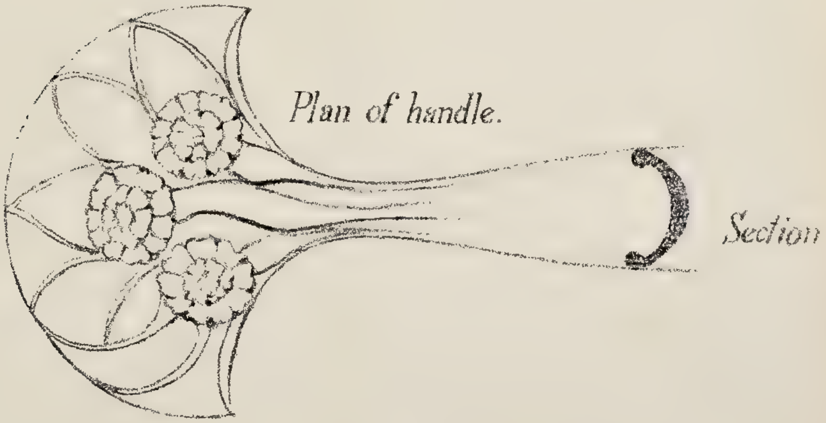

PRESENTED TO HIM BY HIS
FRIENDS & STUDENTS

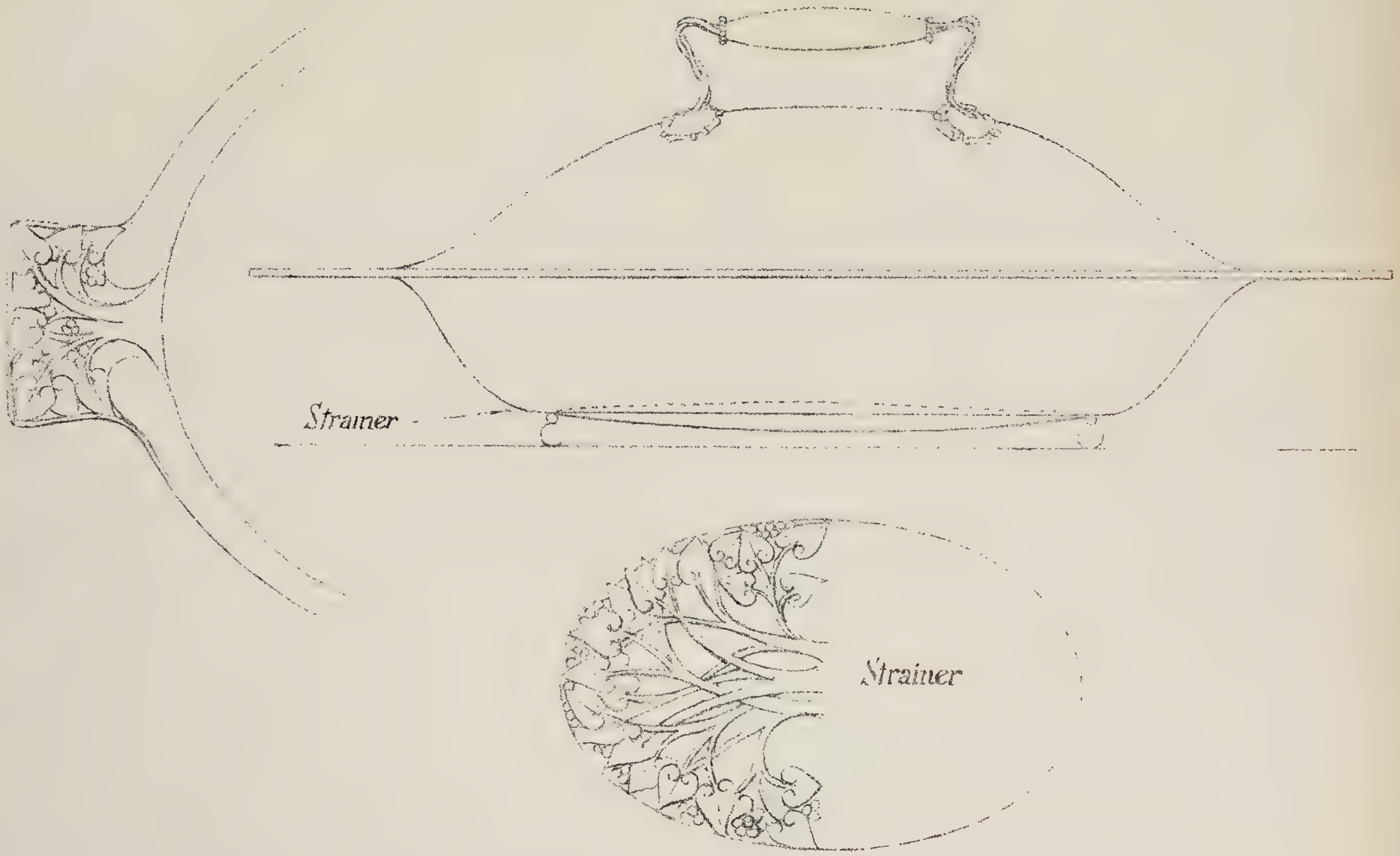
Pl. 42

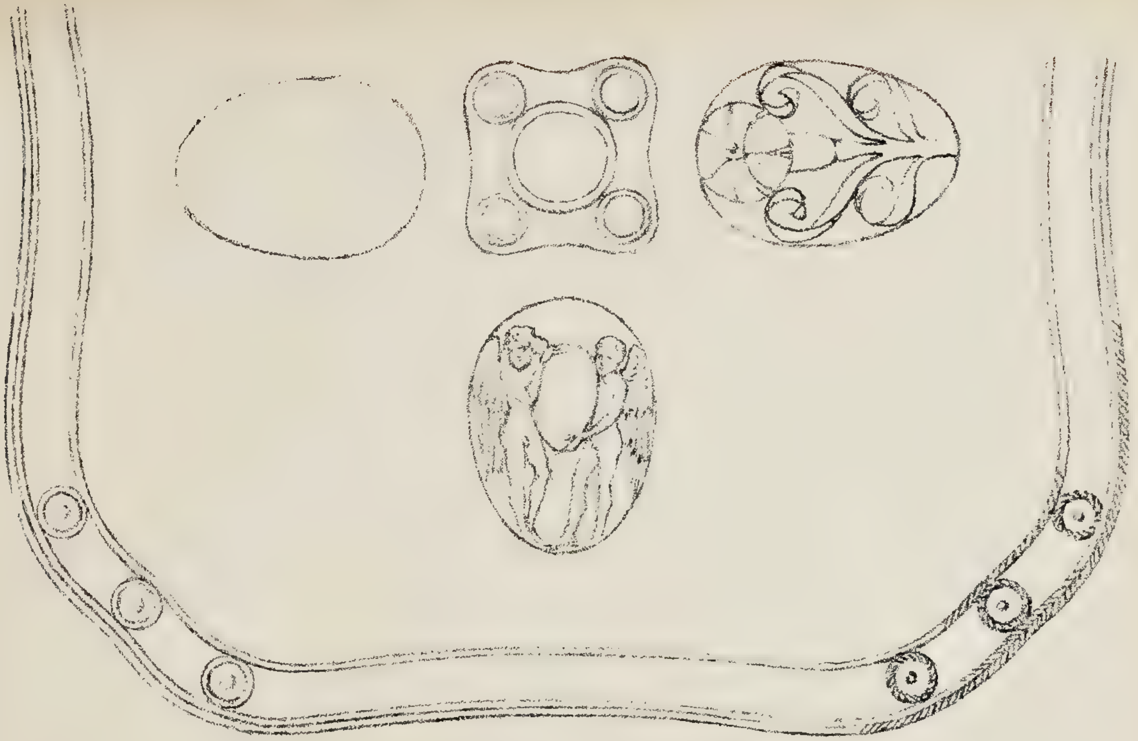


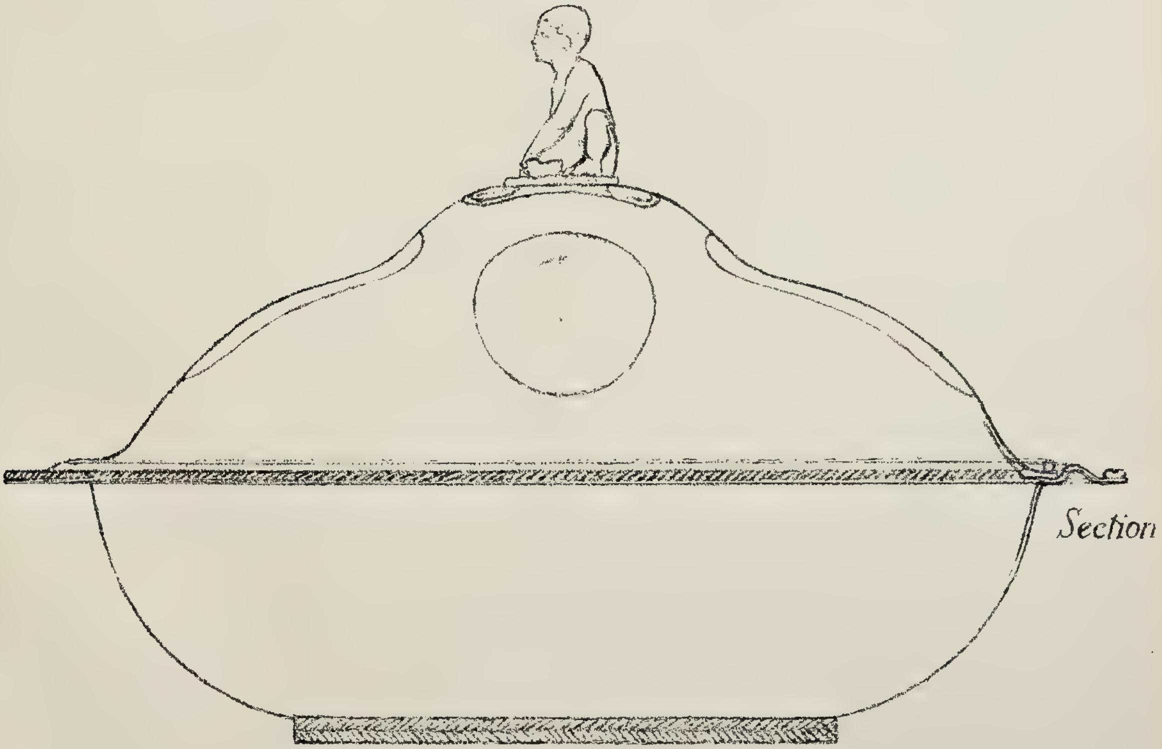


A.

B


Strainer
Strainer

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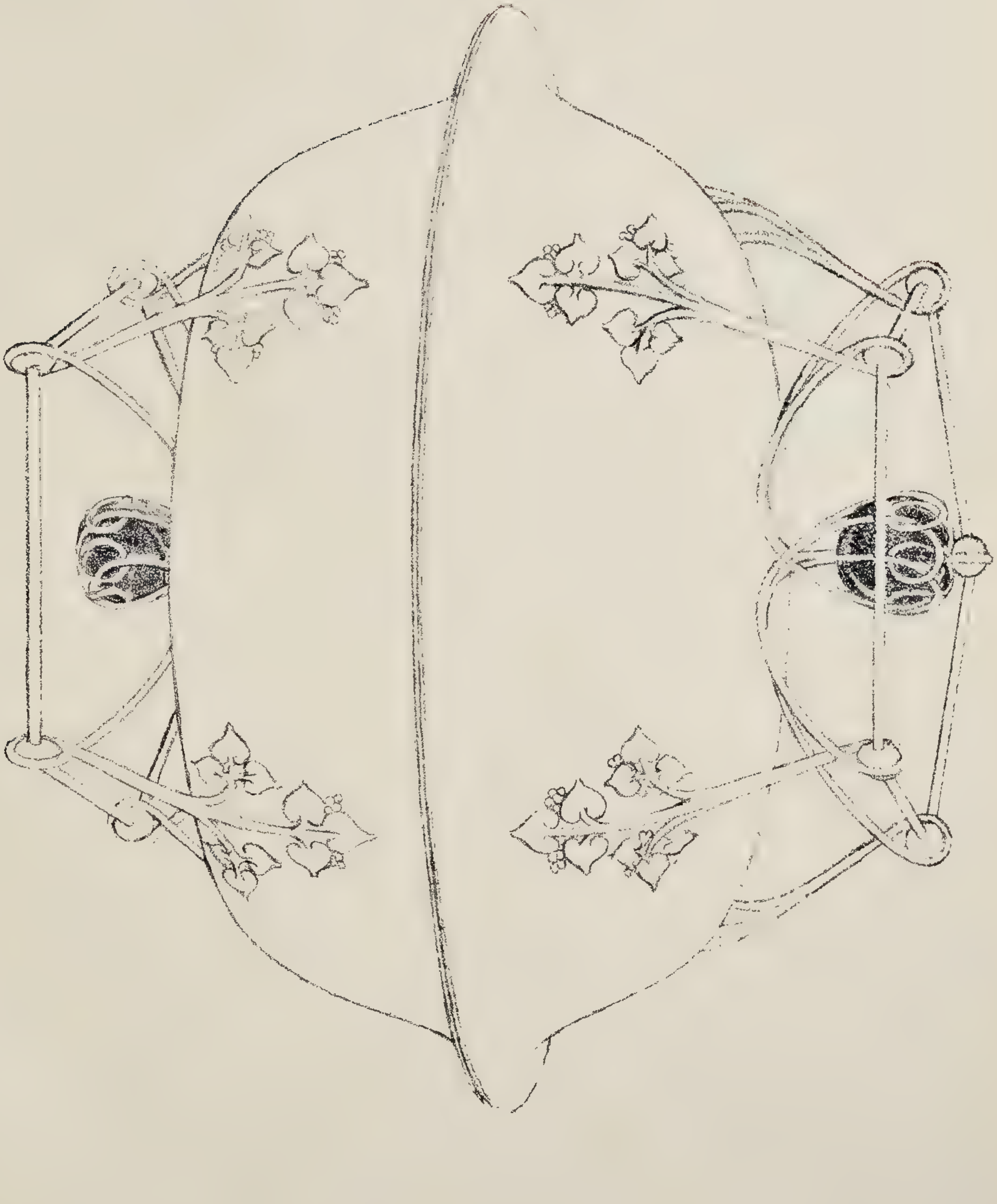

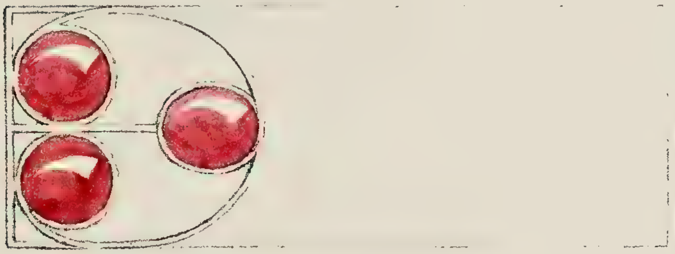

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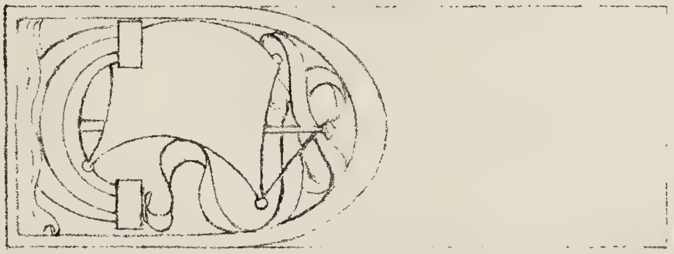
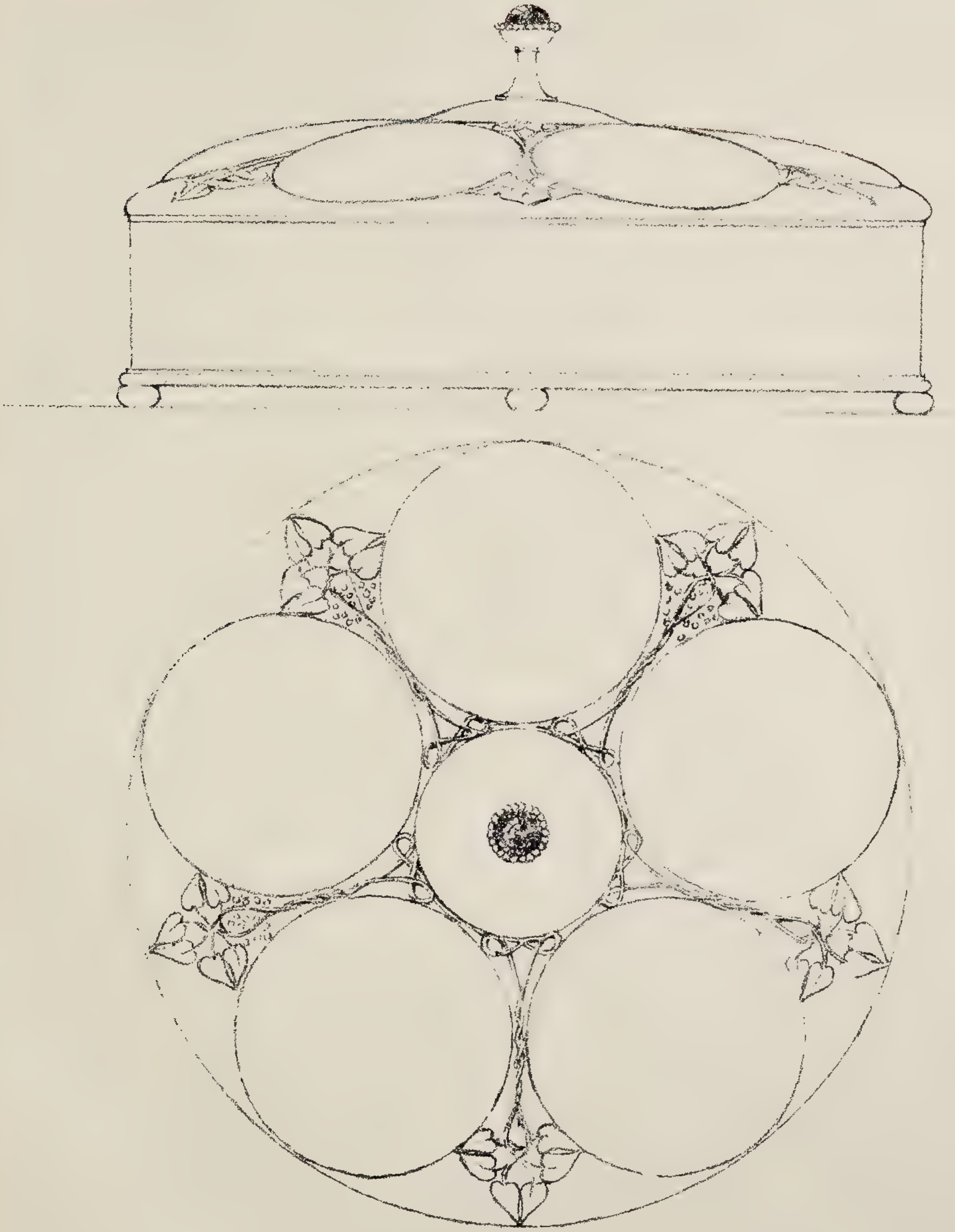


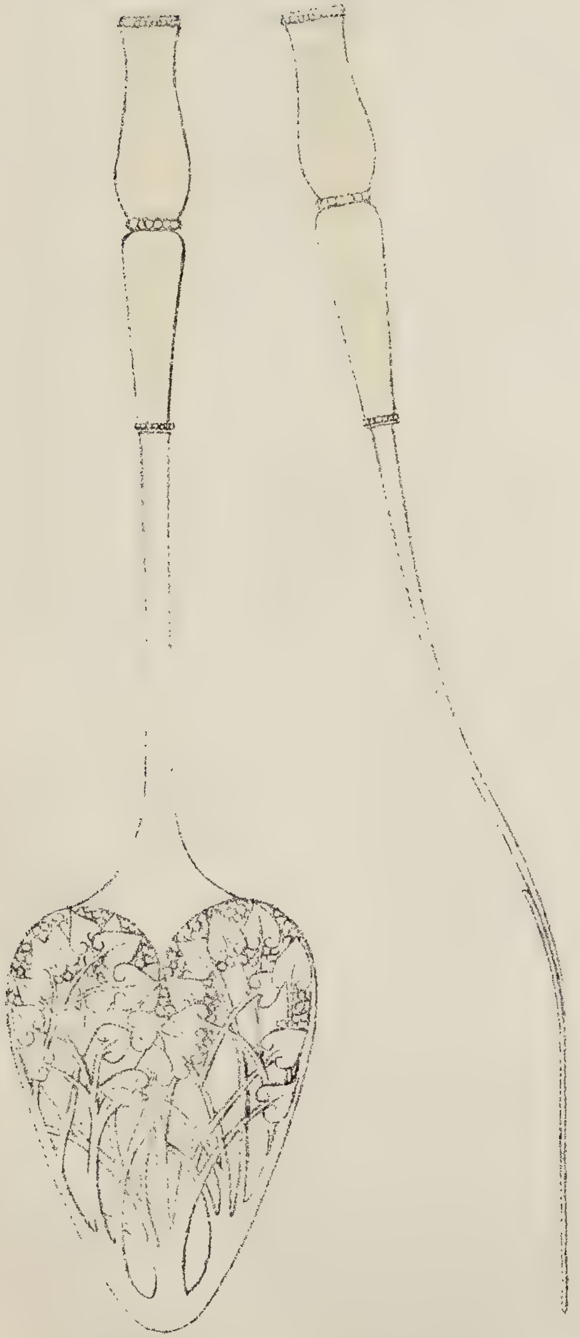
B

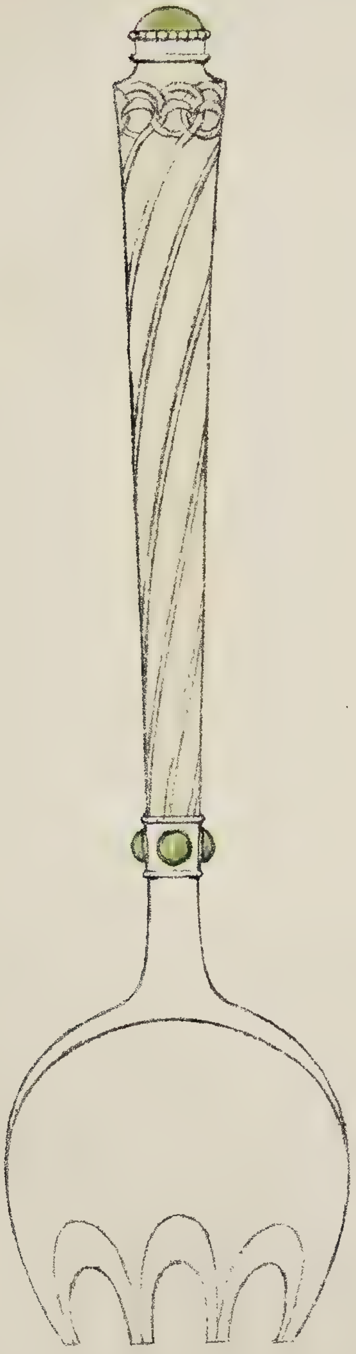
C

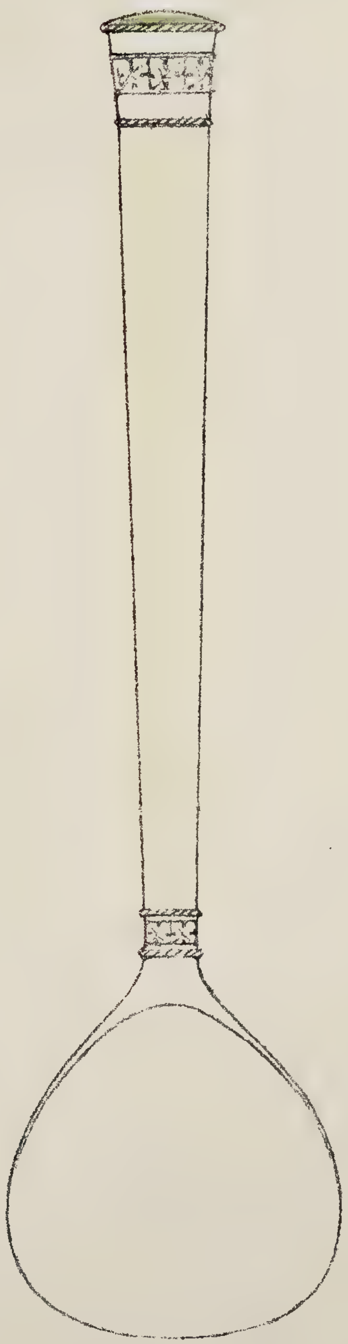
Pl. 48



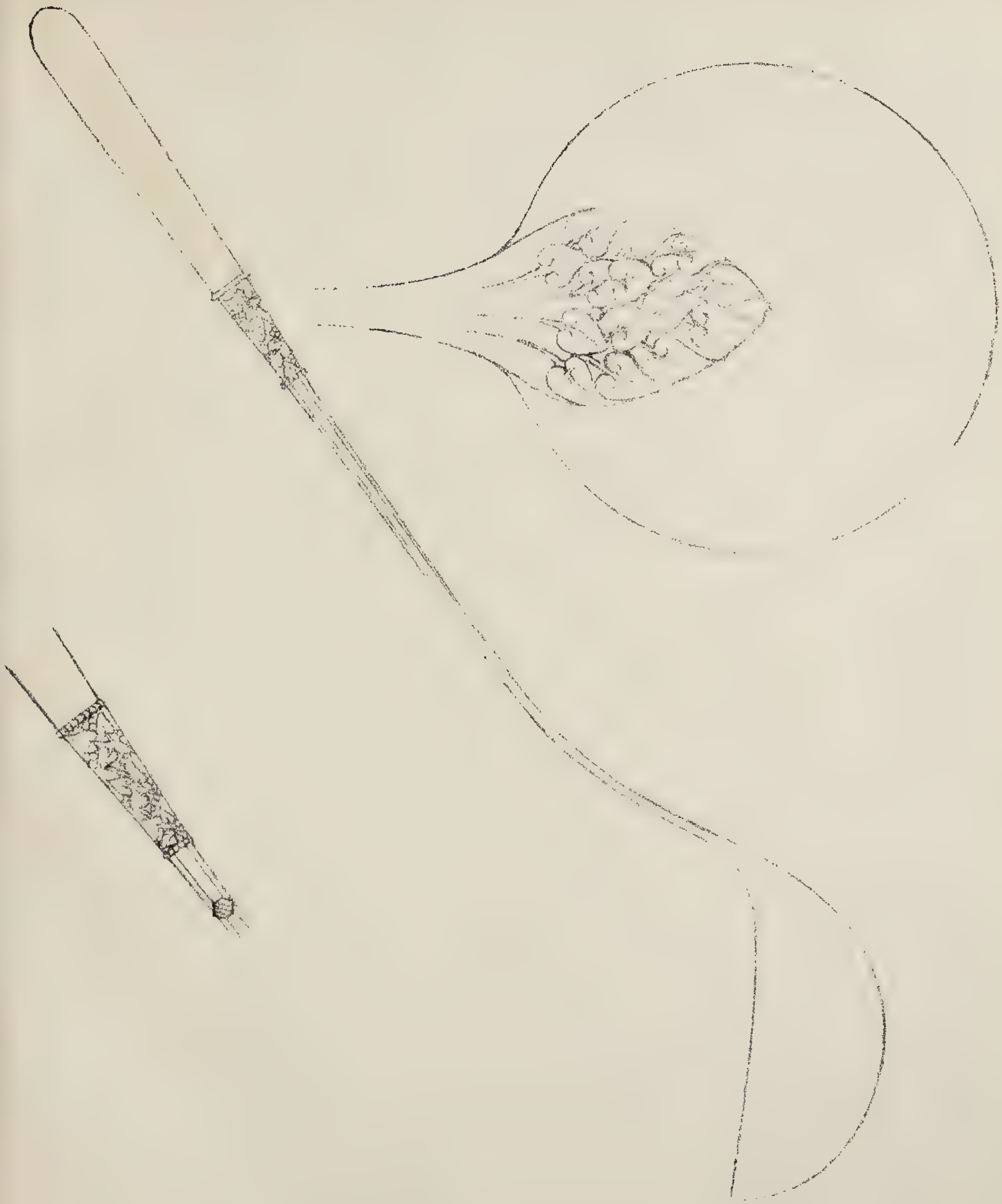
Pl. 49

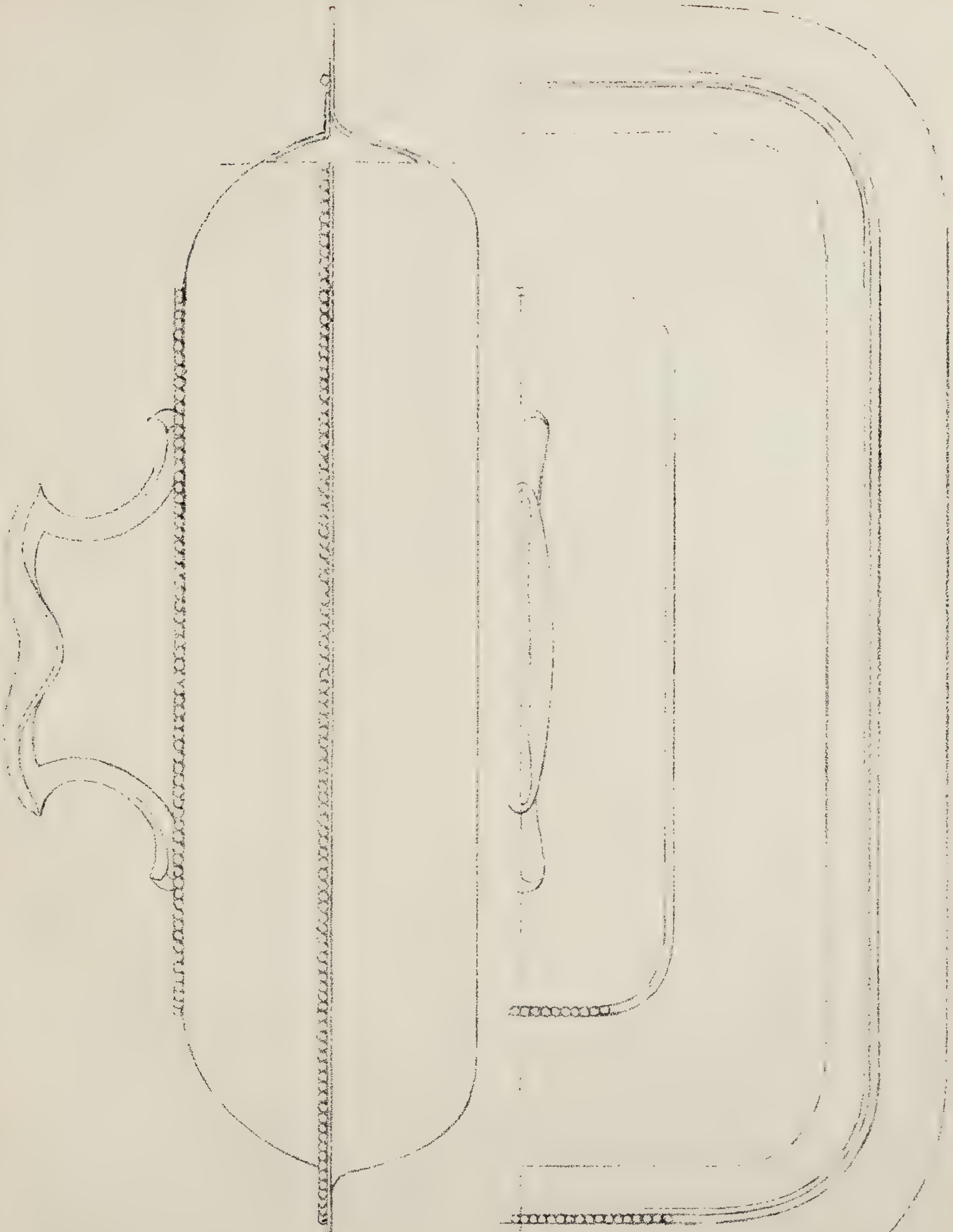


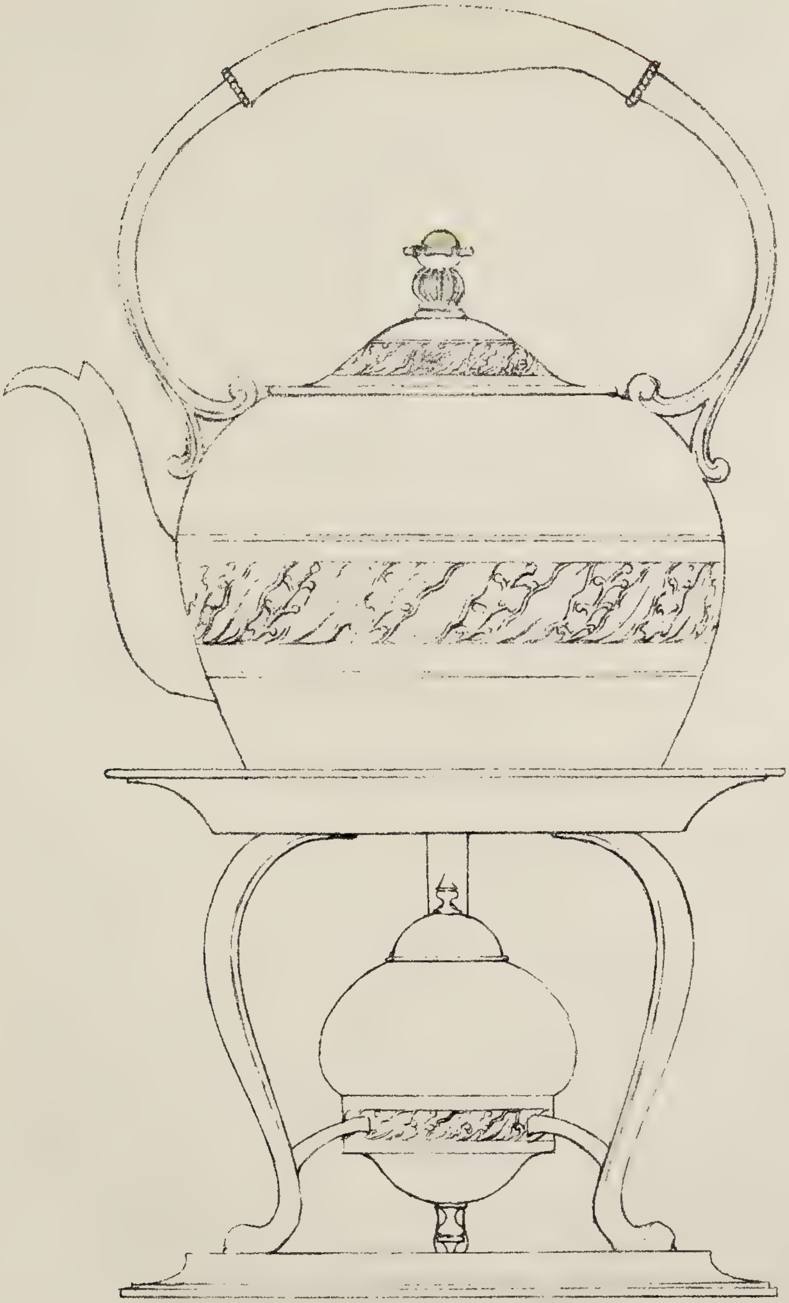




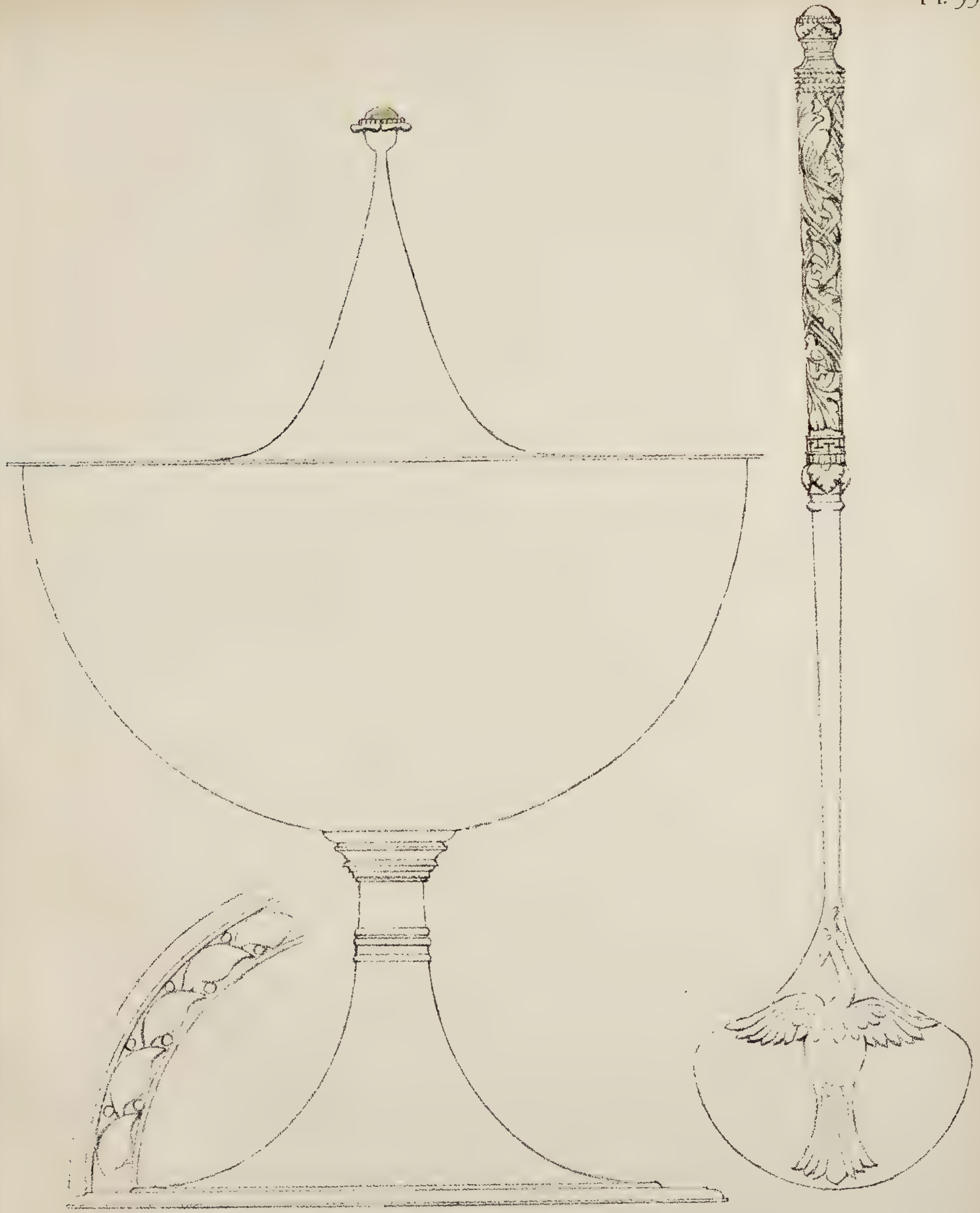
Pl. 52



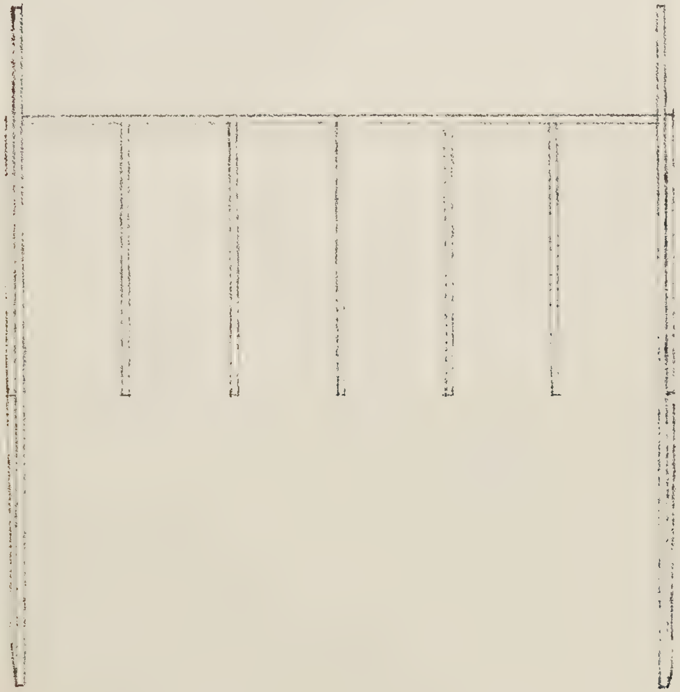




Pl. 55

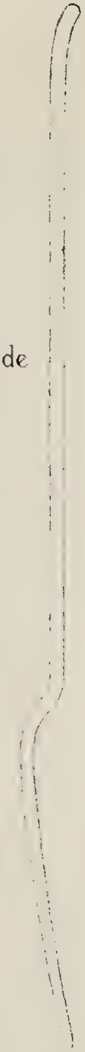


Pl. 56



front

side



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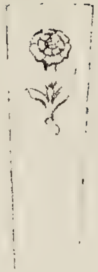
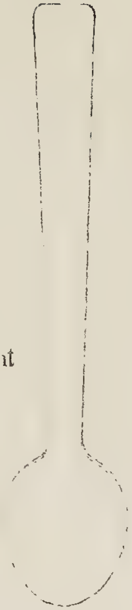


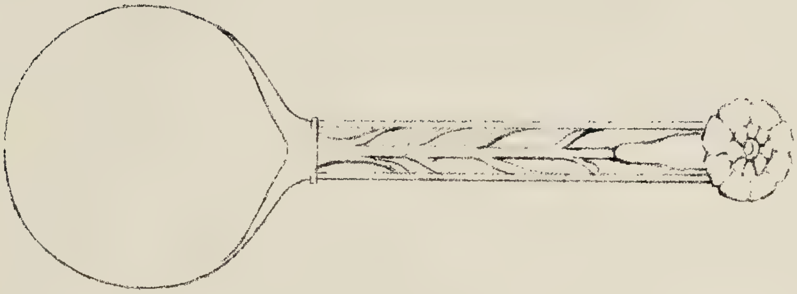
front

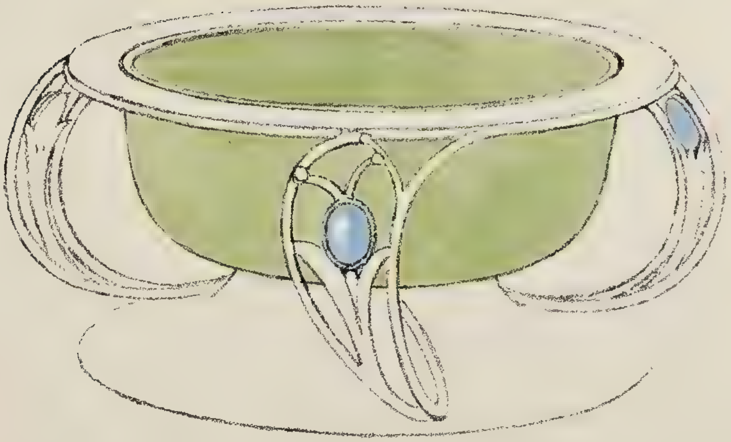
front



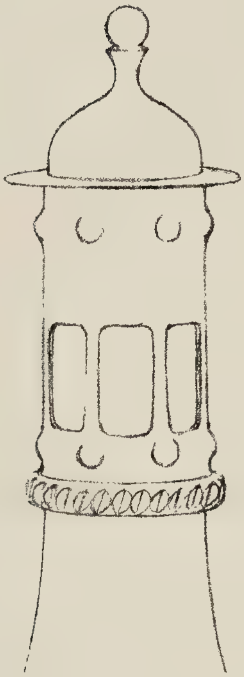
front

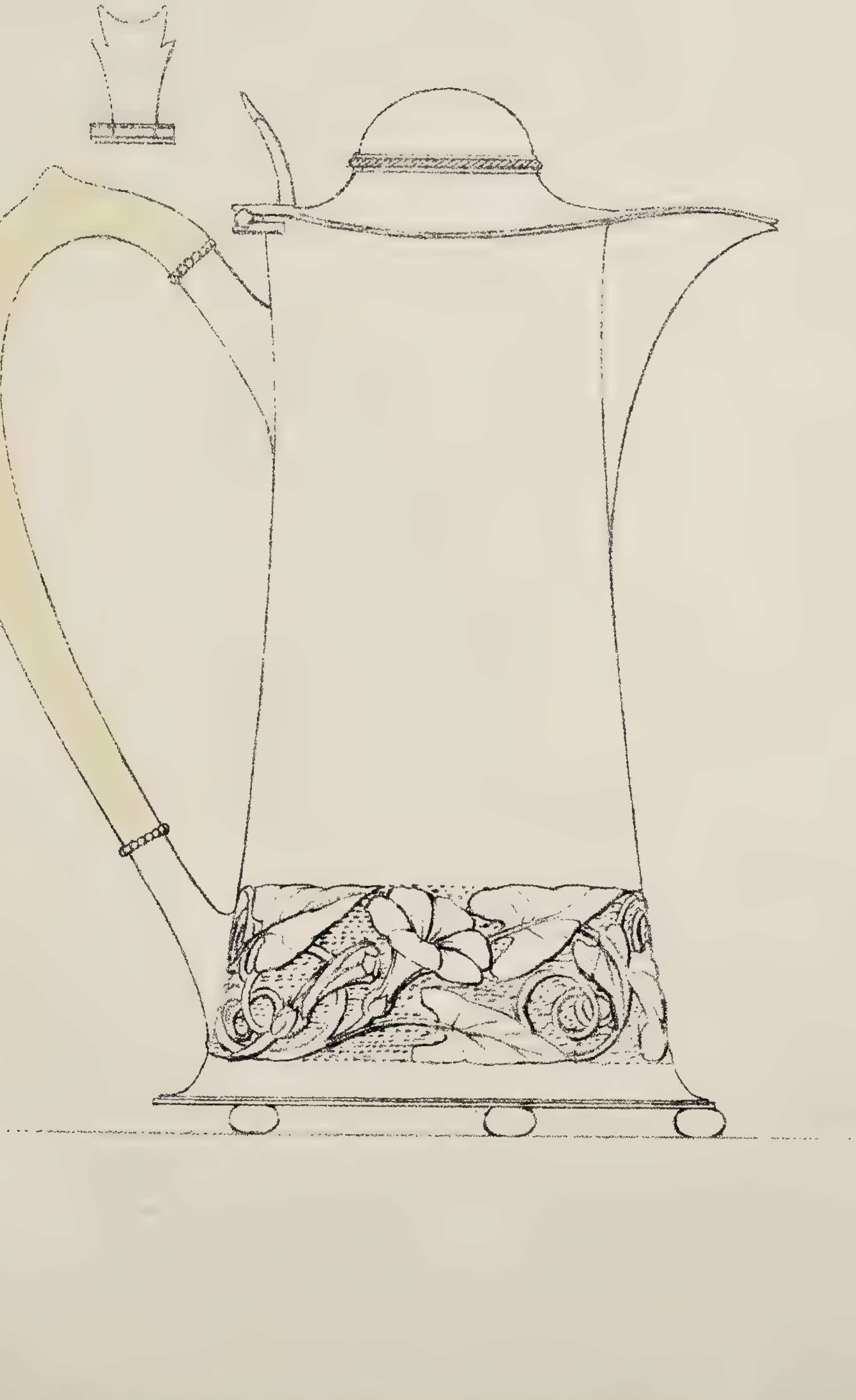
Pl. 58

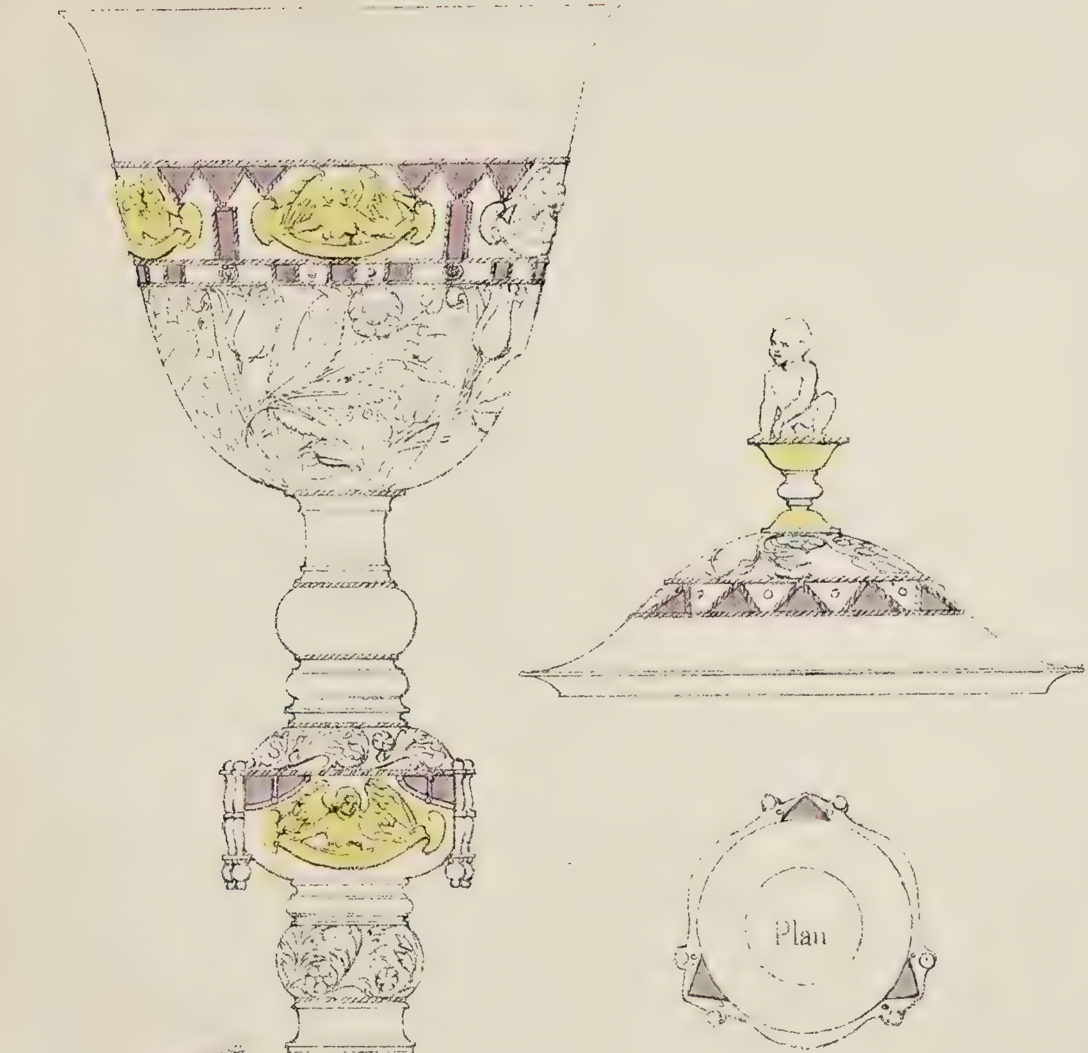




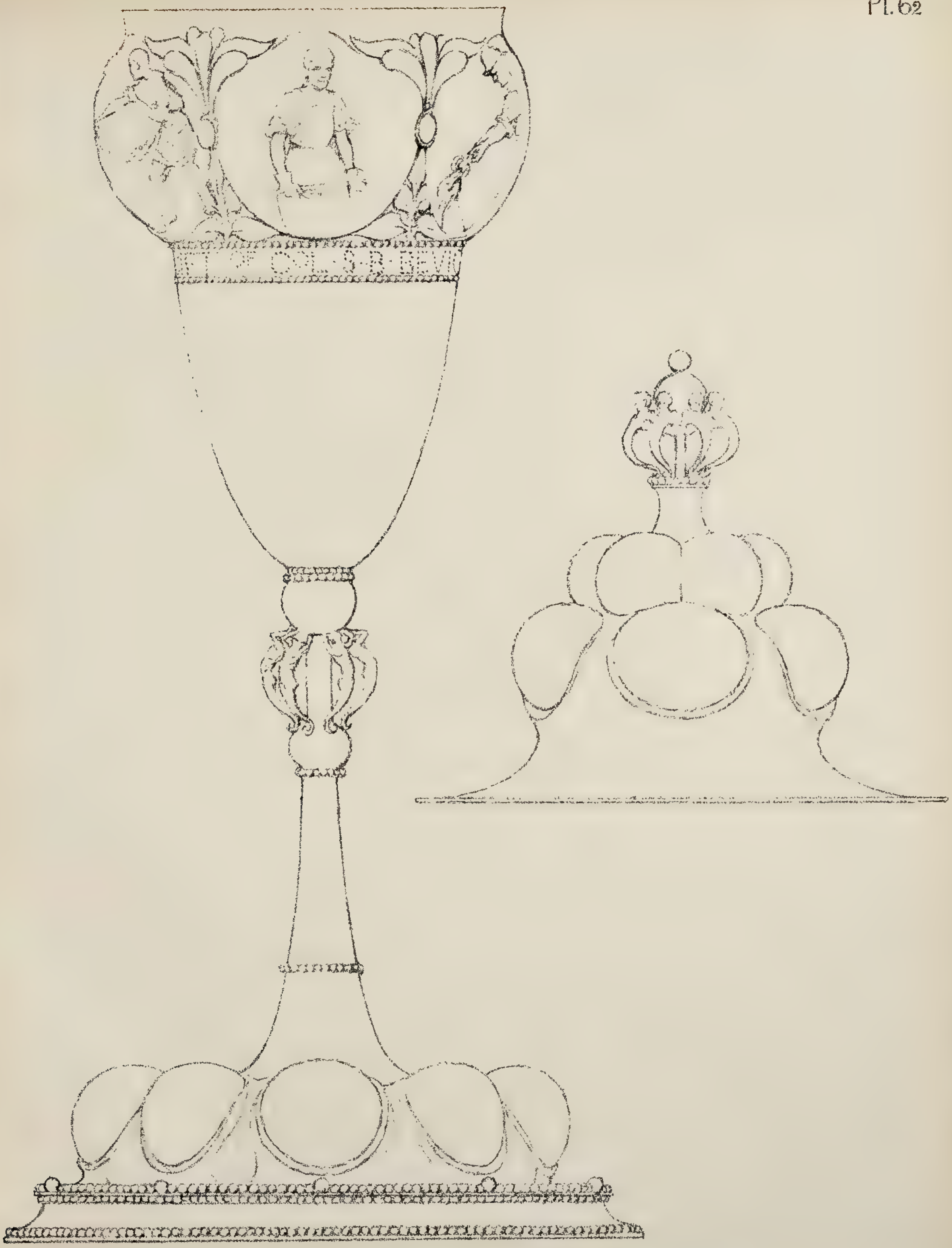
Pl. 59



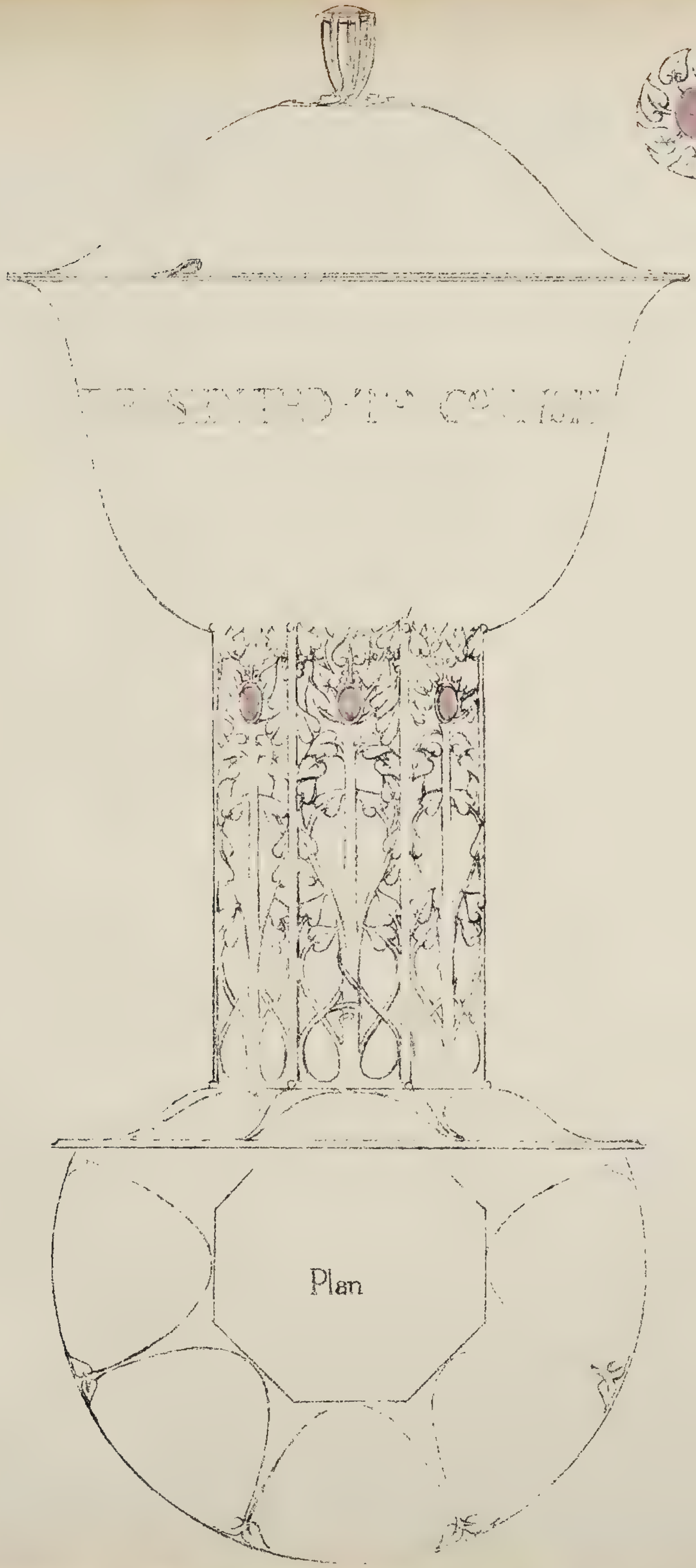



Plan

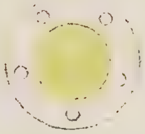
Pl. 62



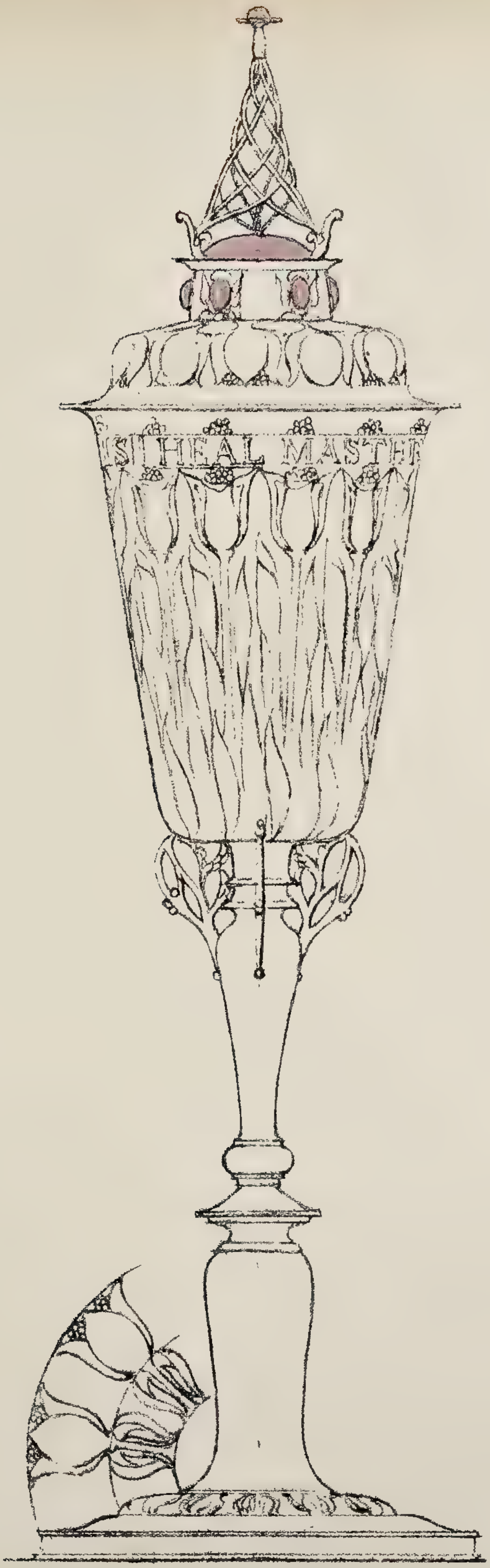
Pl. 63



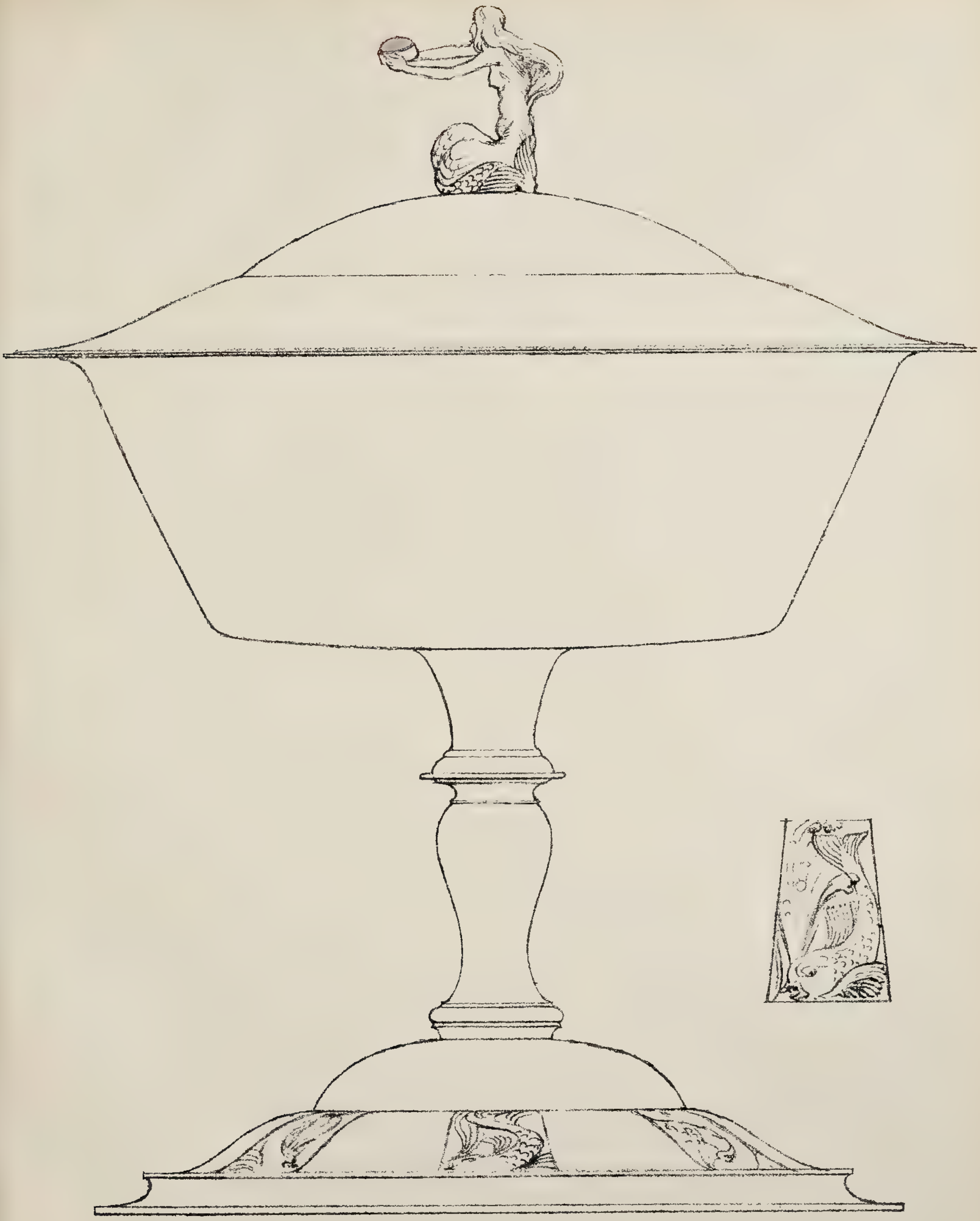
Pl. 64

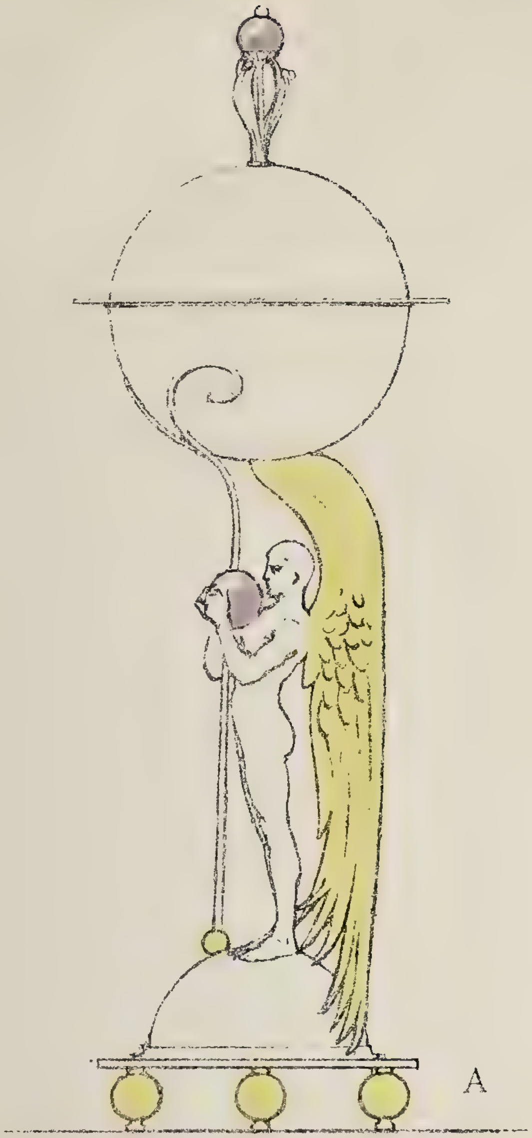


Plan


S HEAL MASTE

Pl. 66





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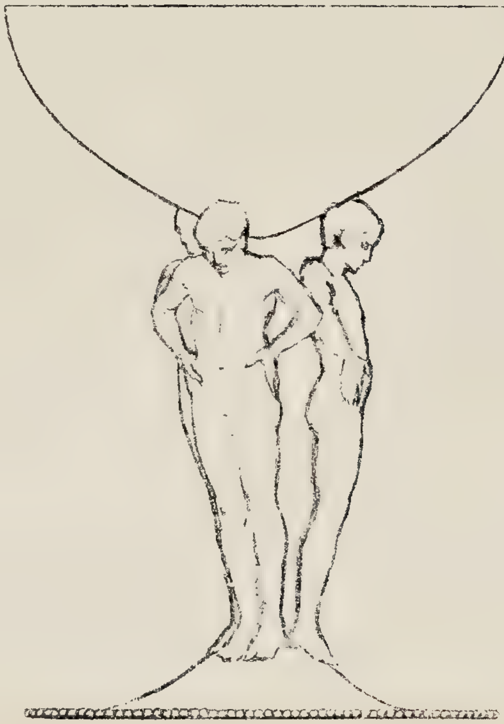

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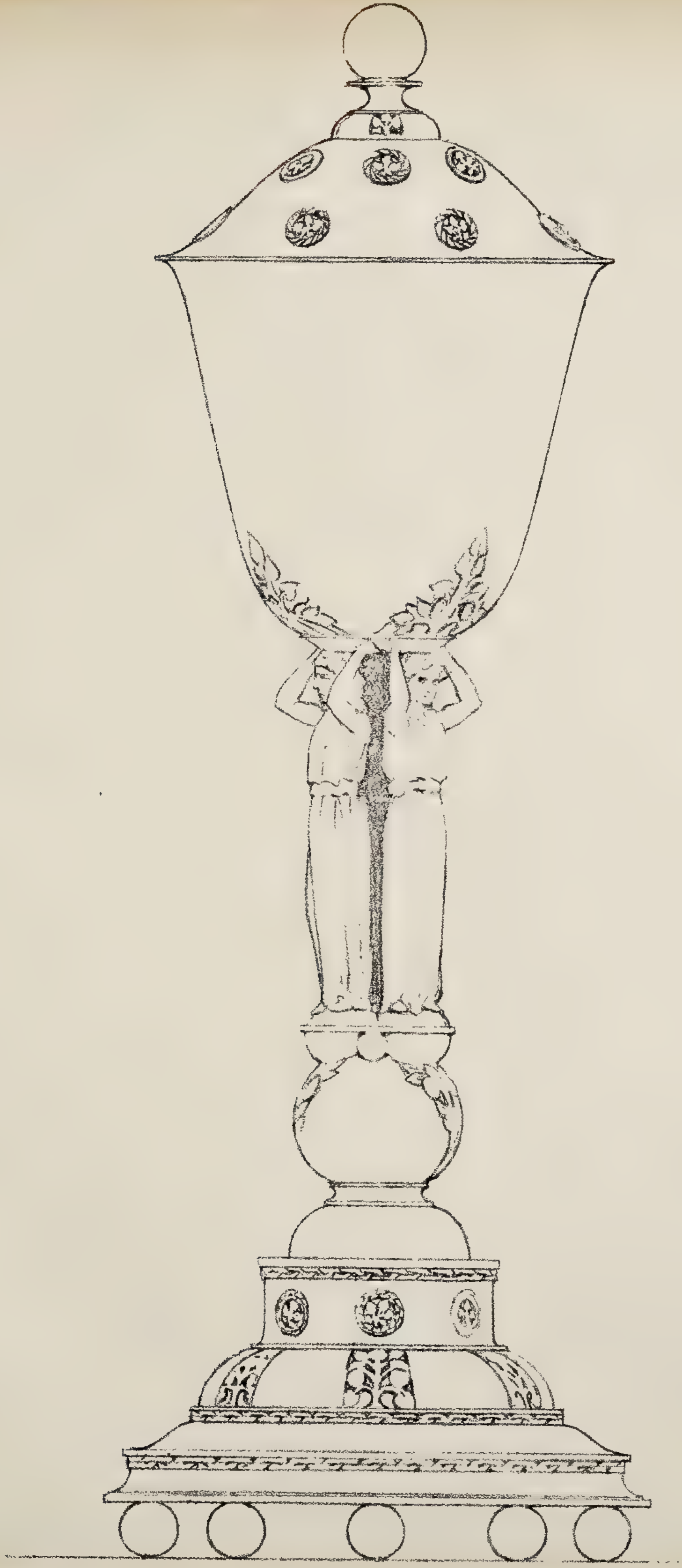
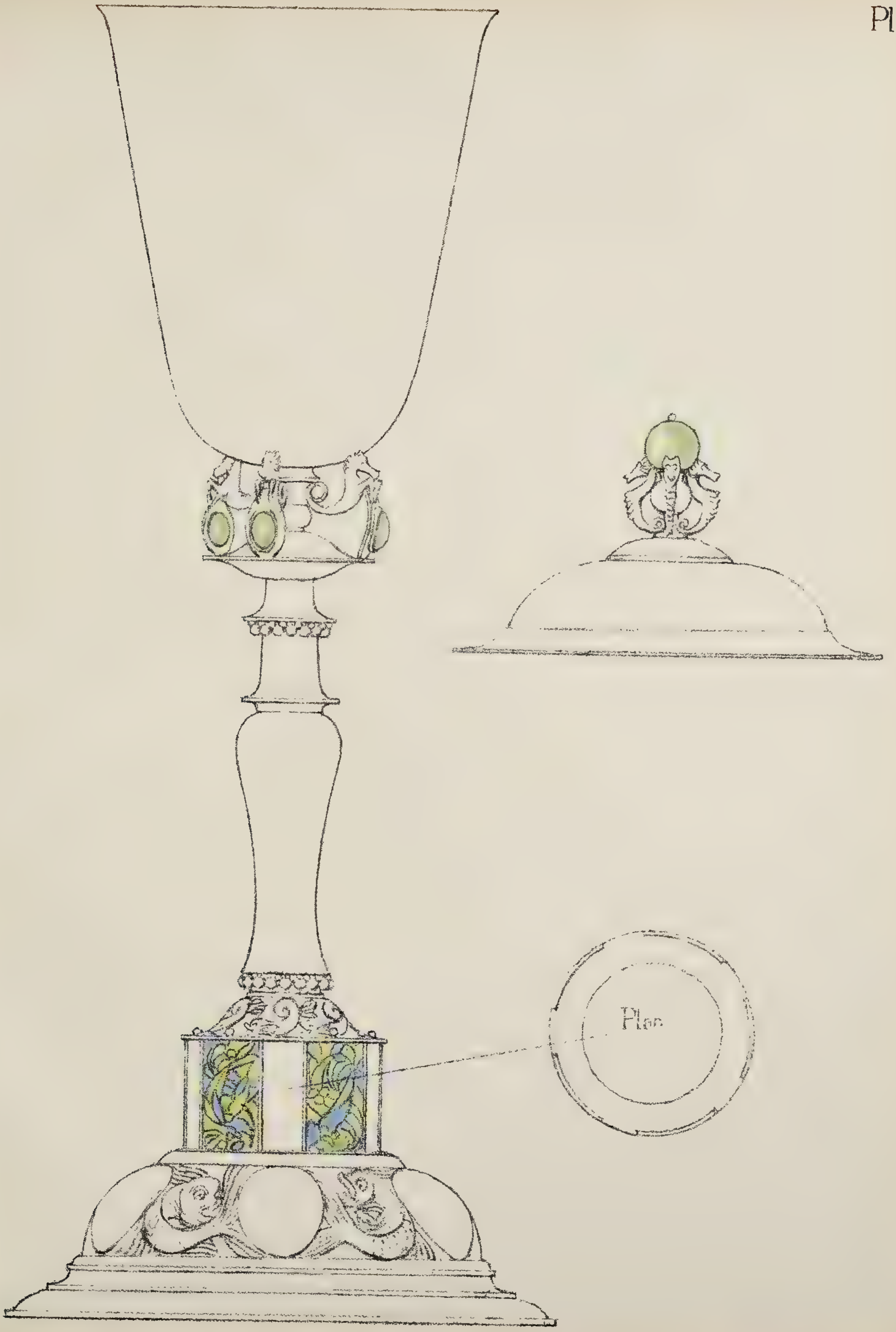
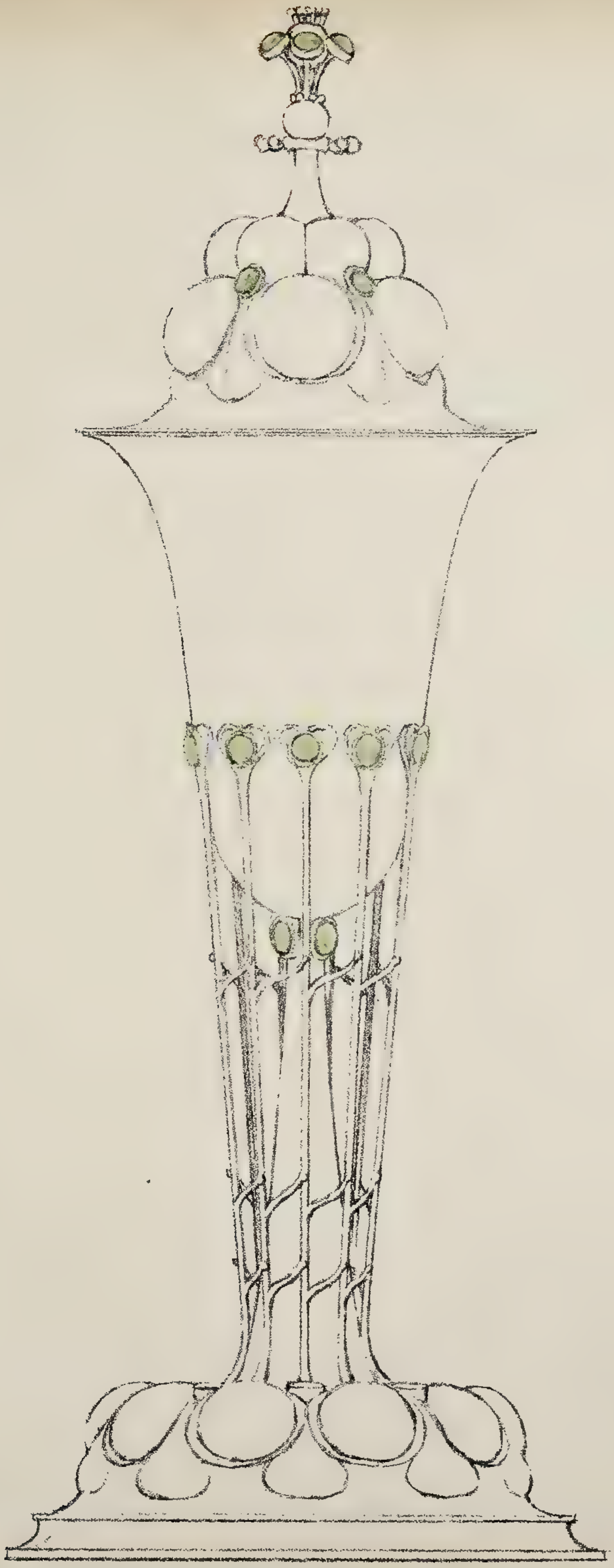
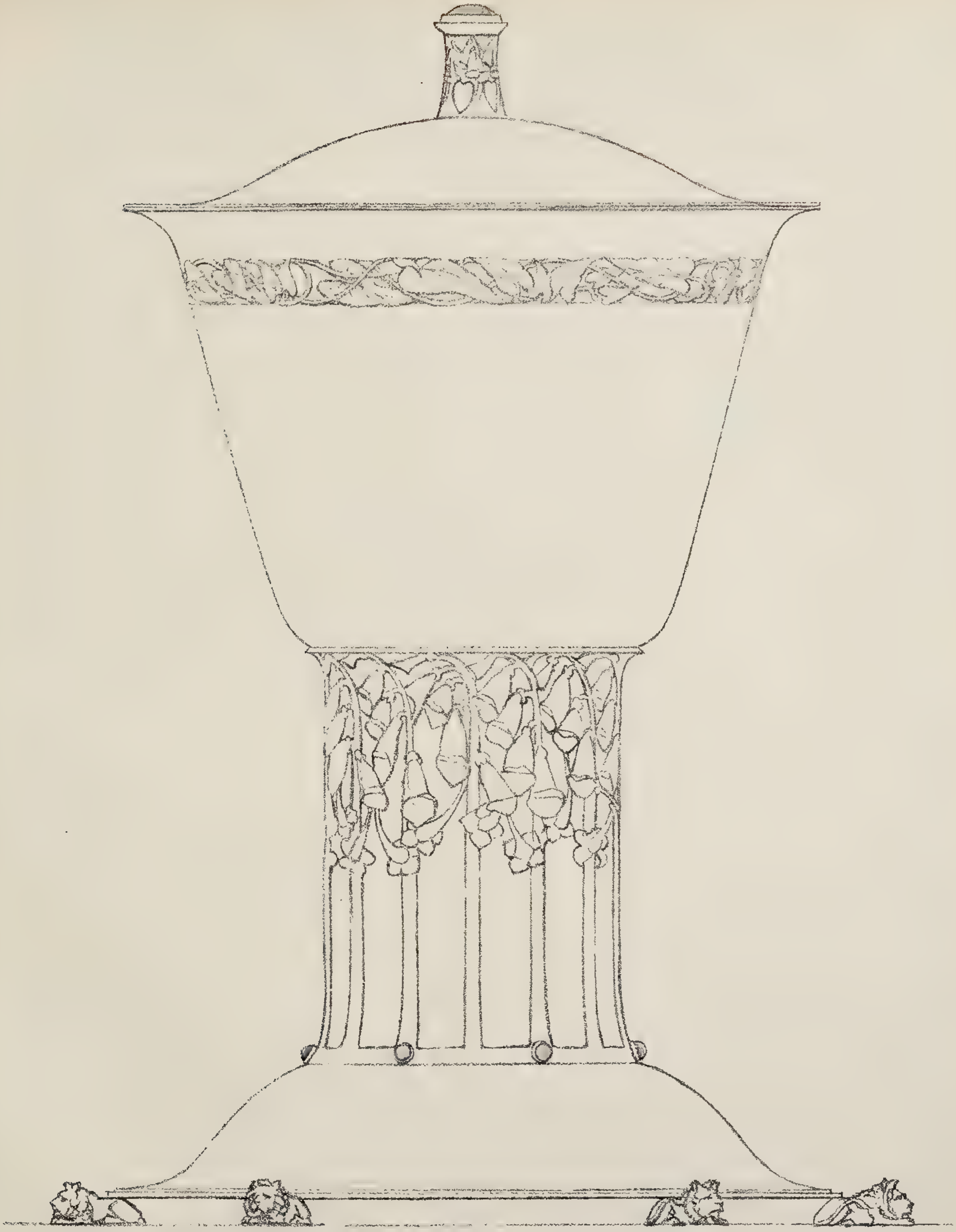


Pl. 70

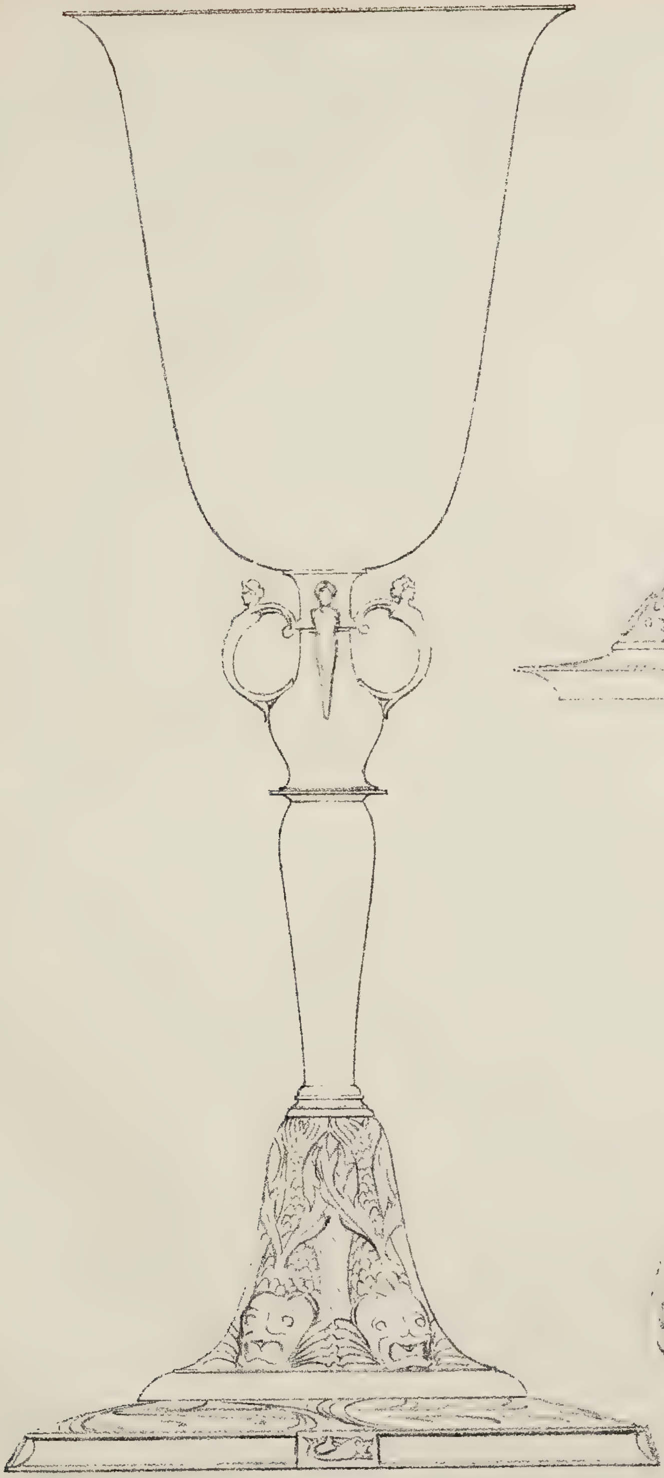


Pl.71

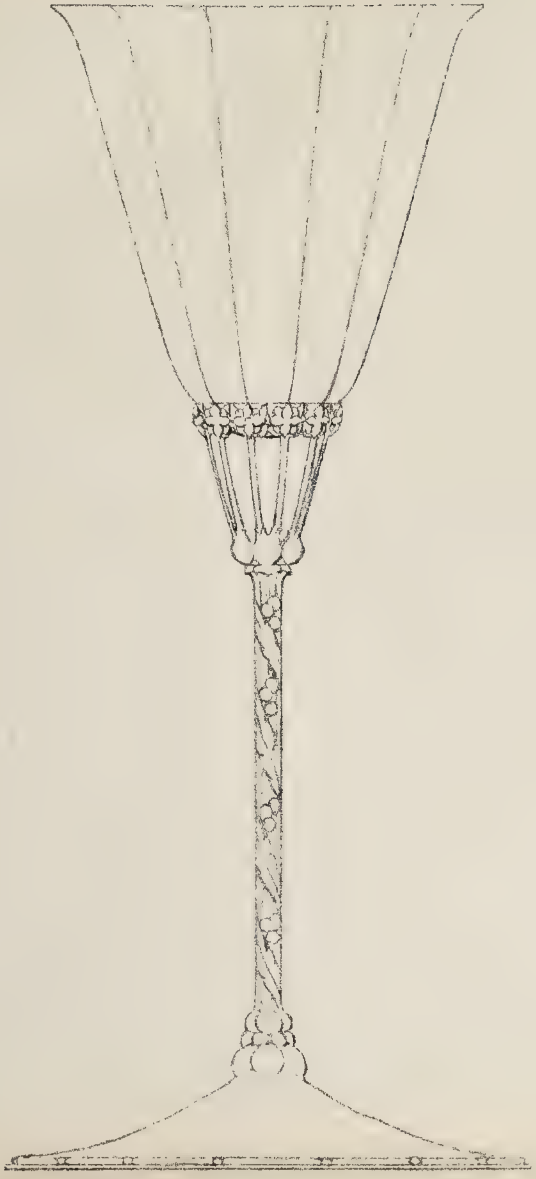


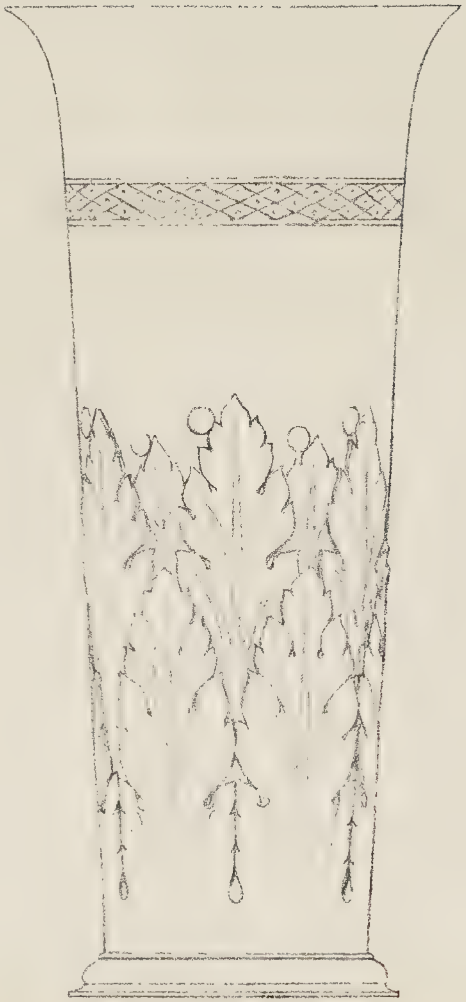


Pl. 74

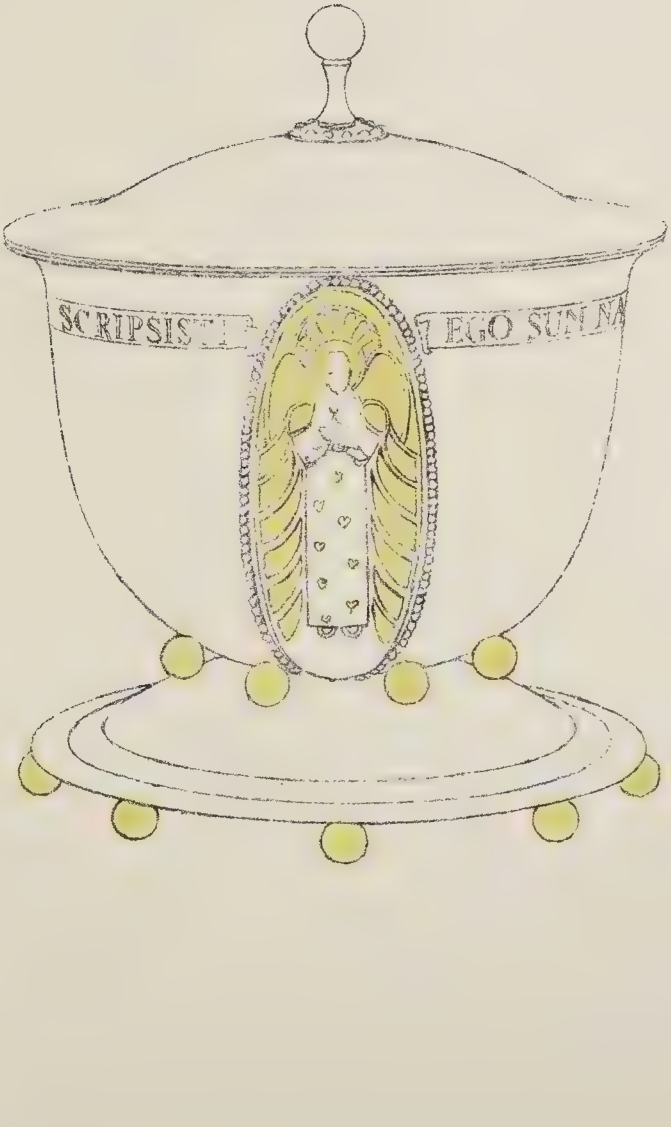


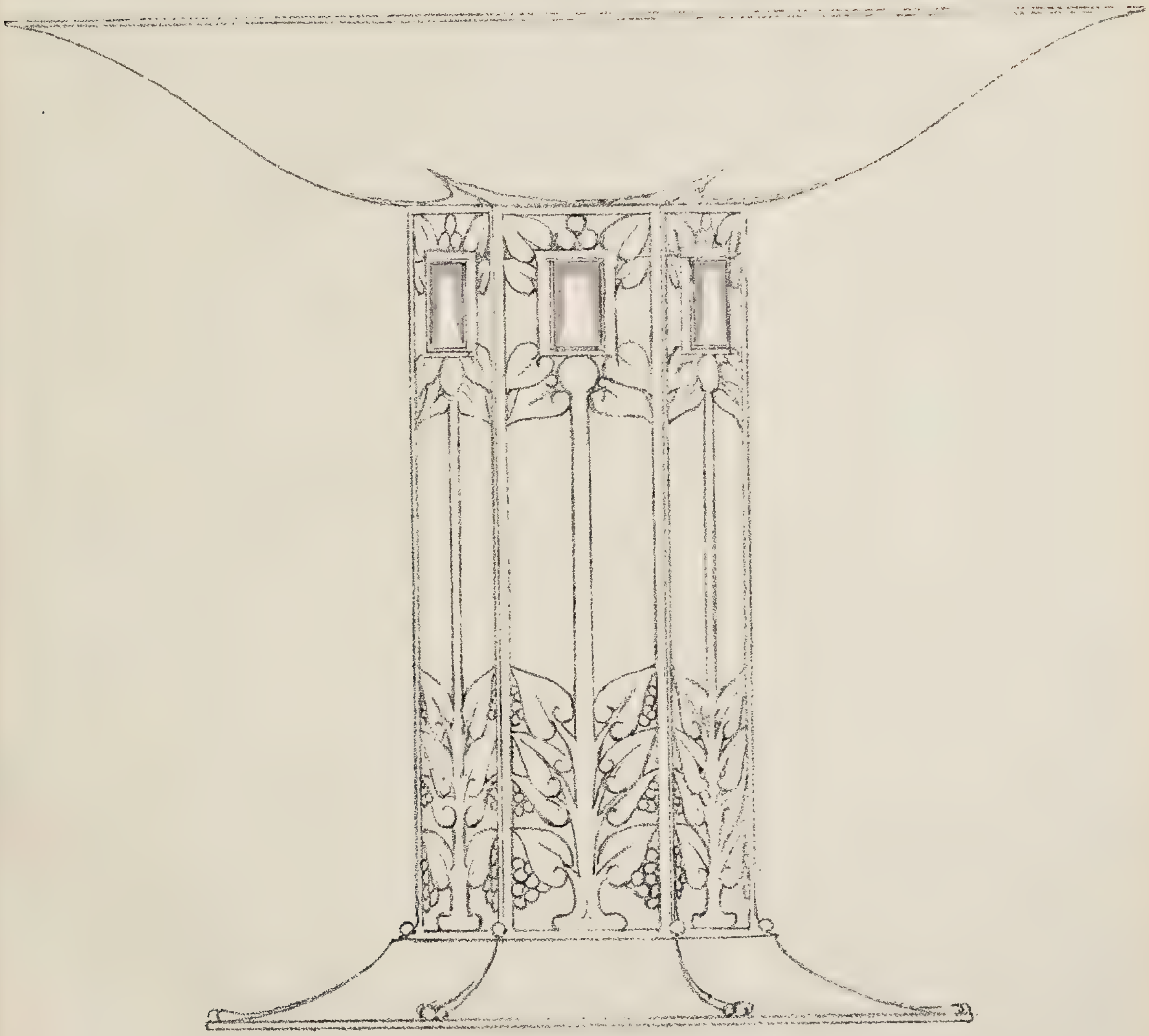
Pl. 75



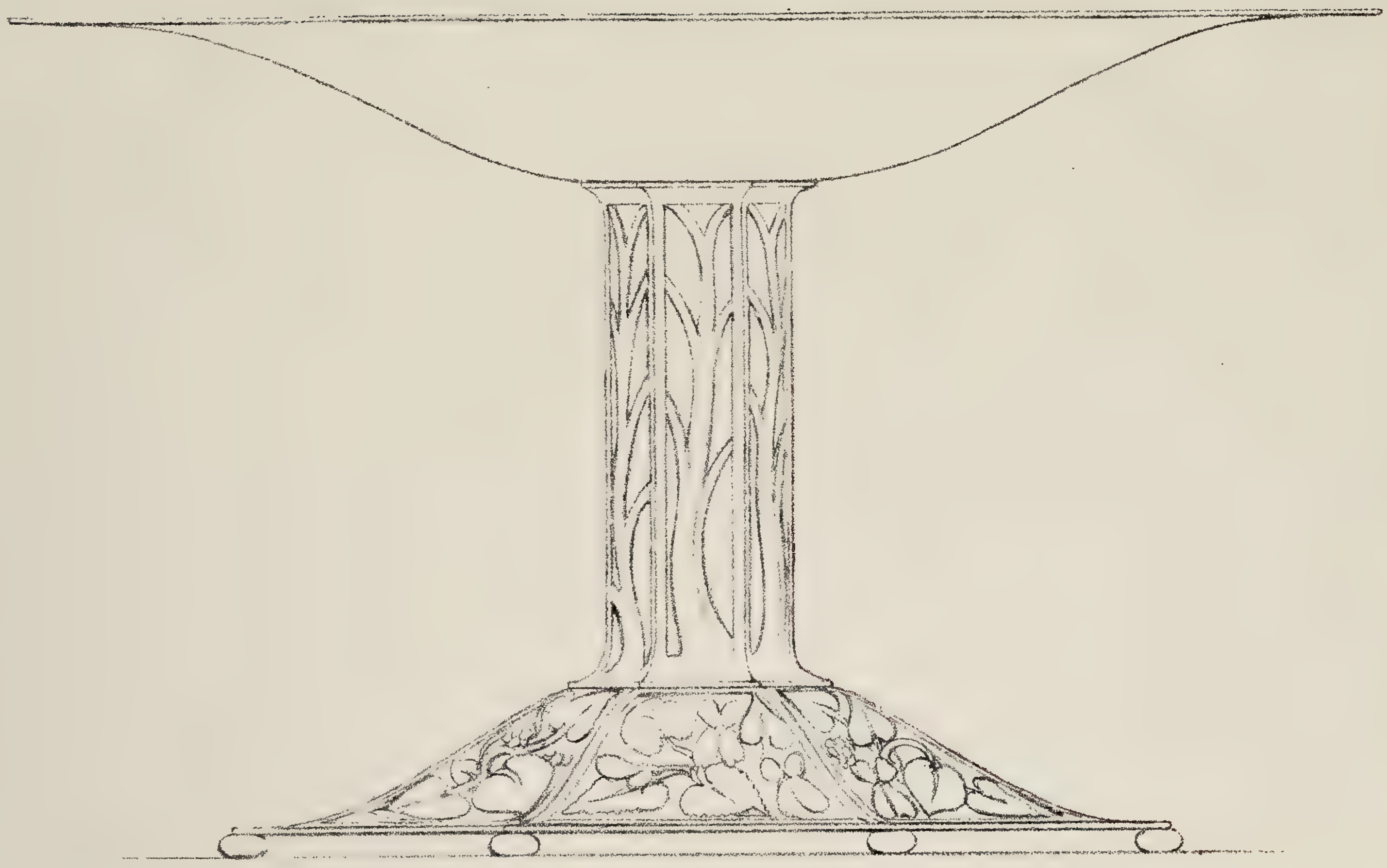


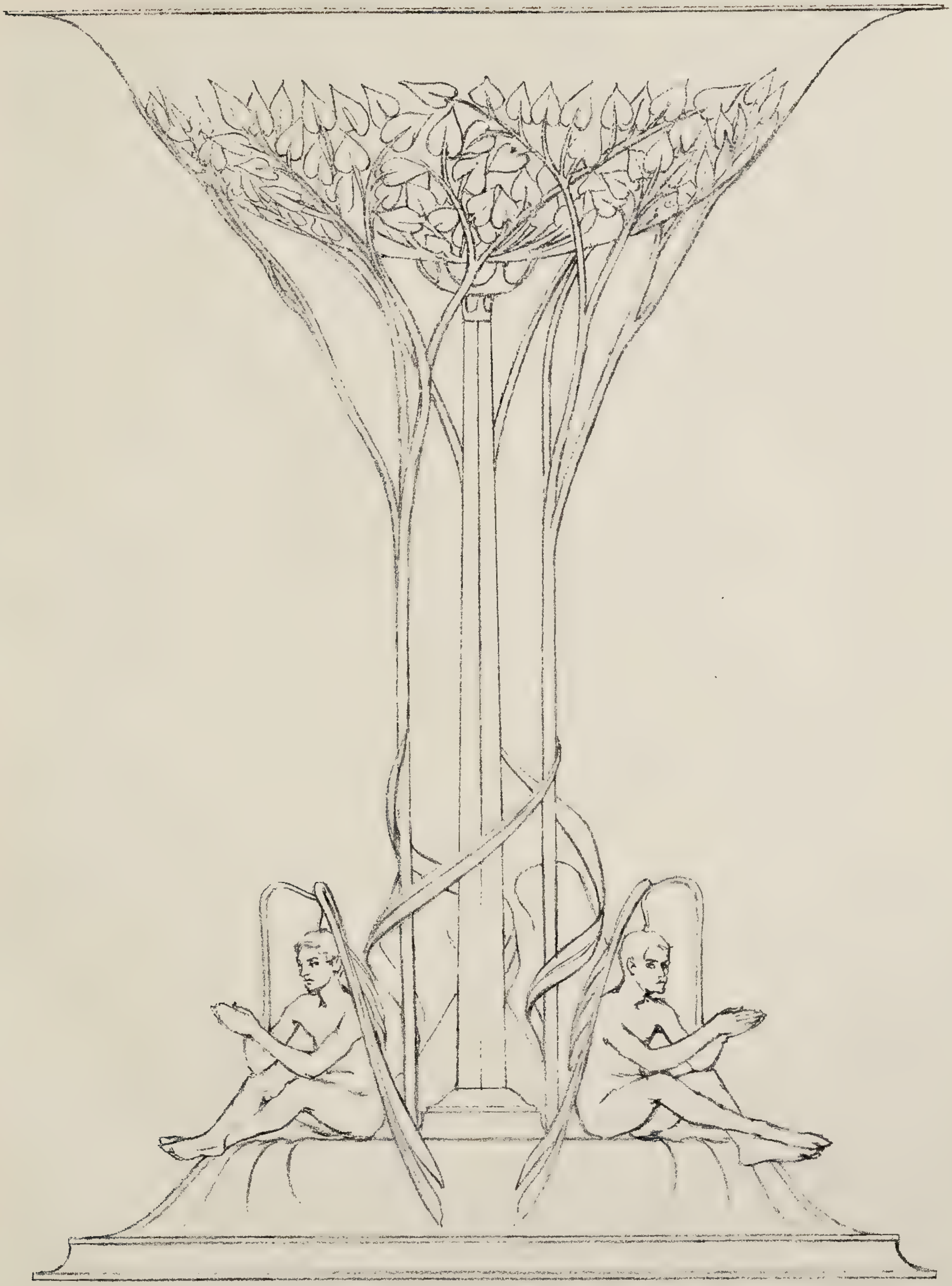
Pl. 76

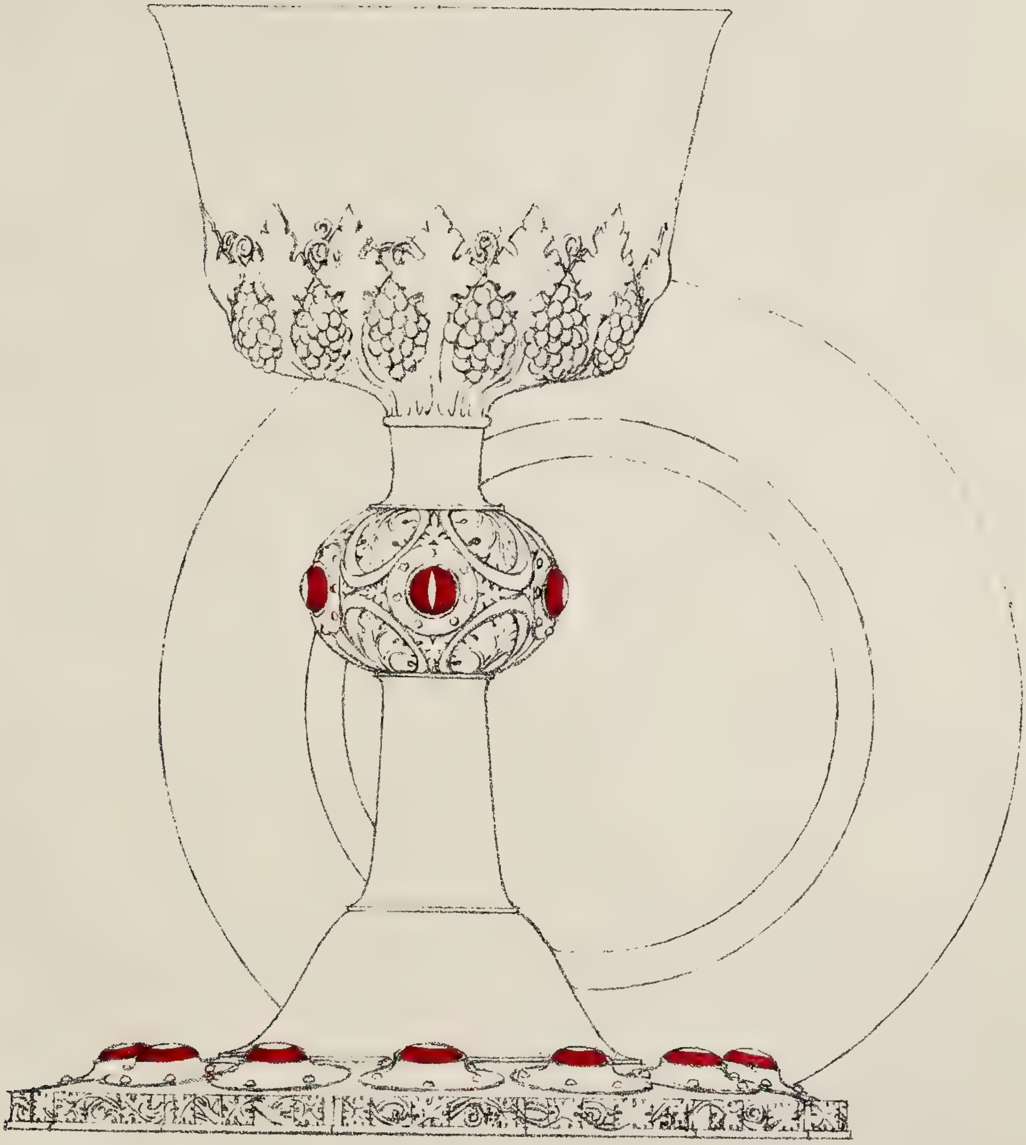


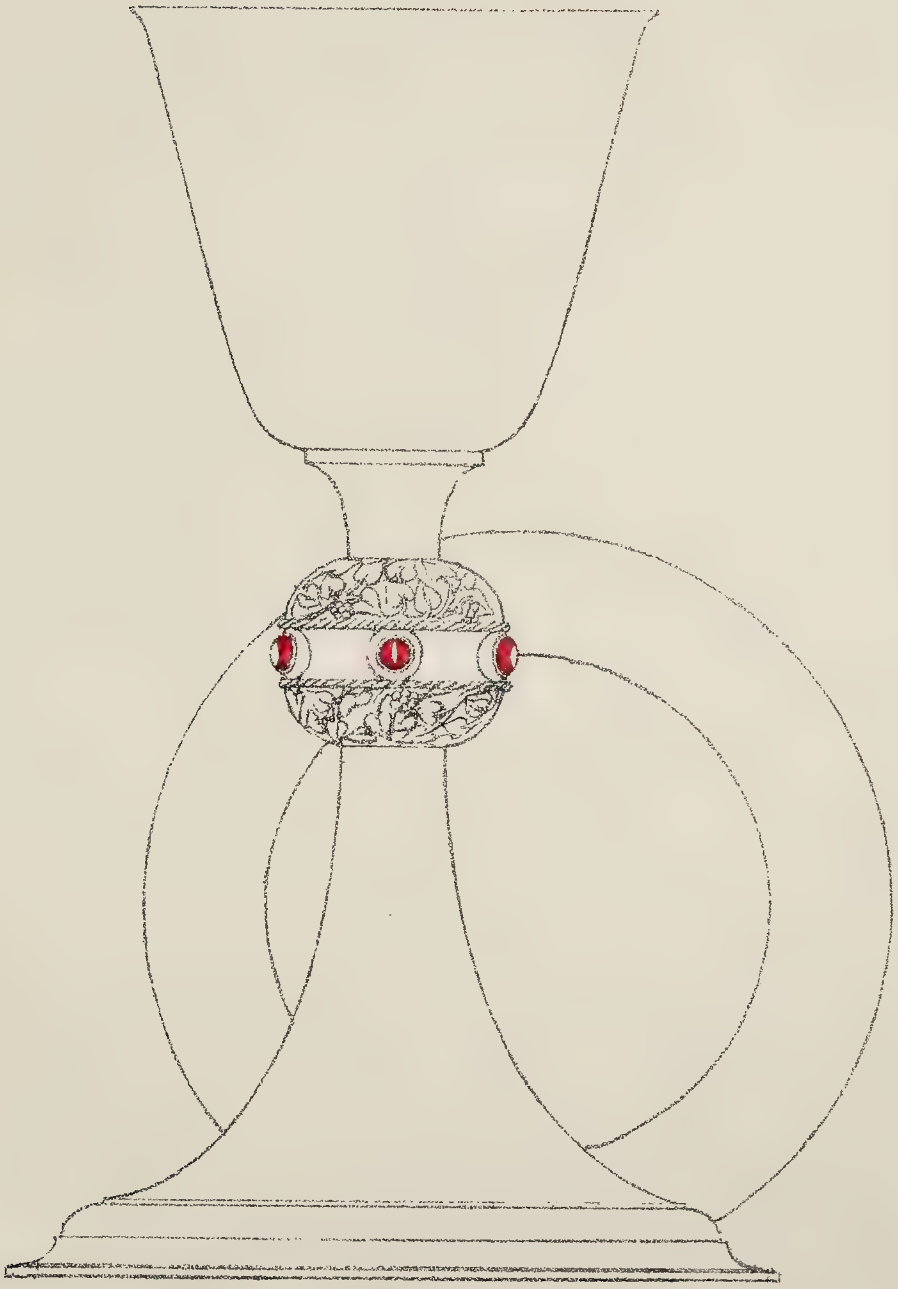


Pl.78









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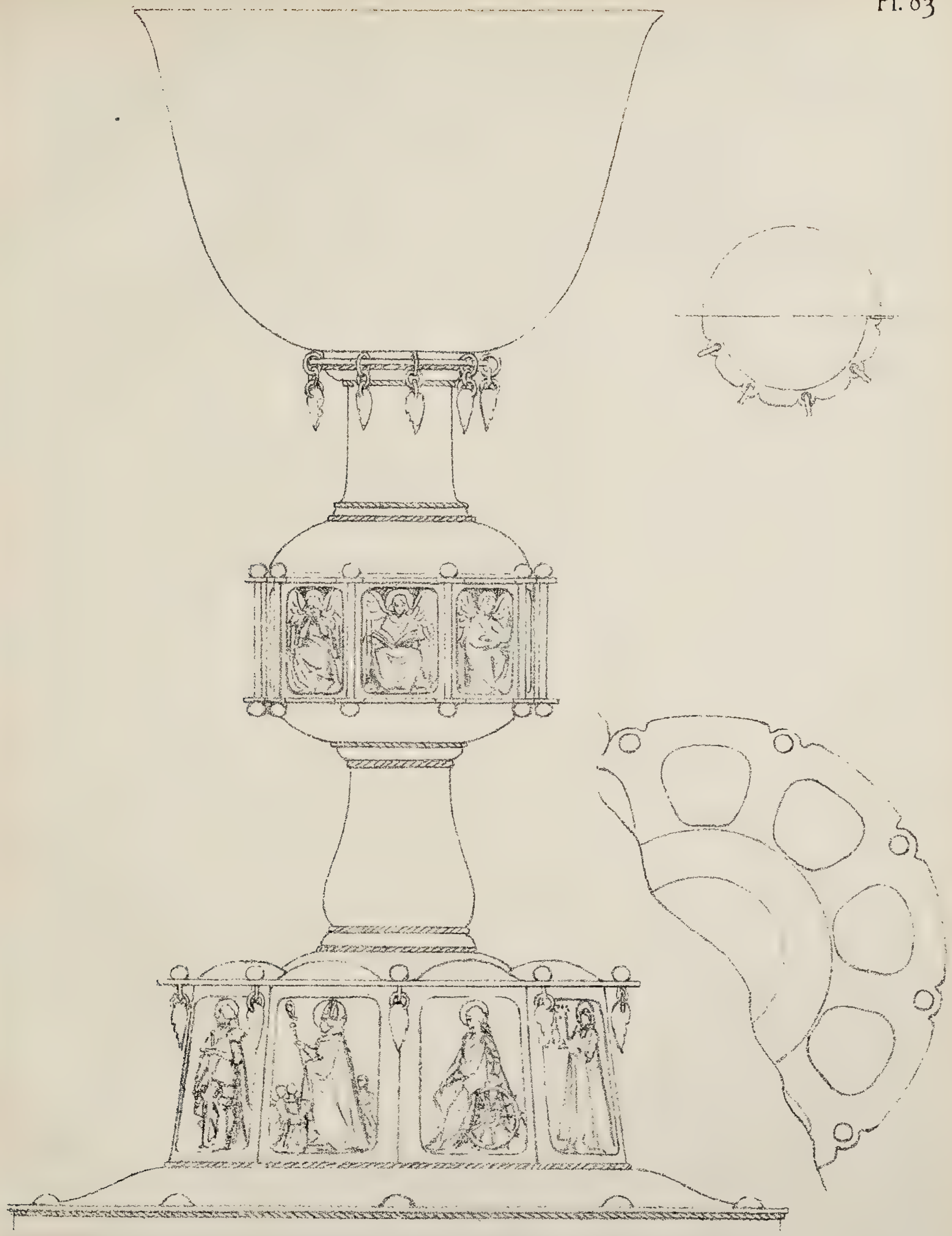

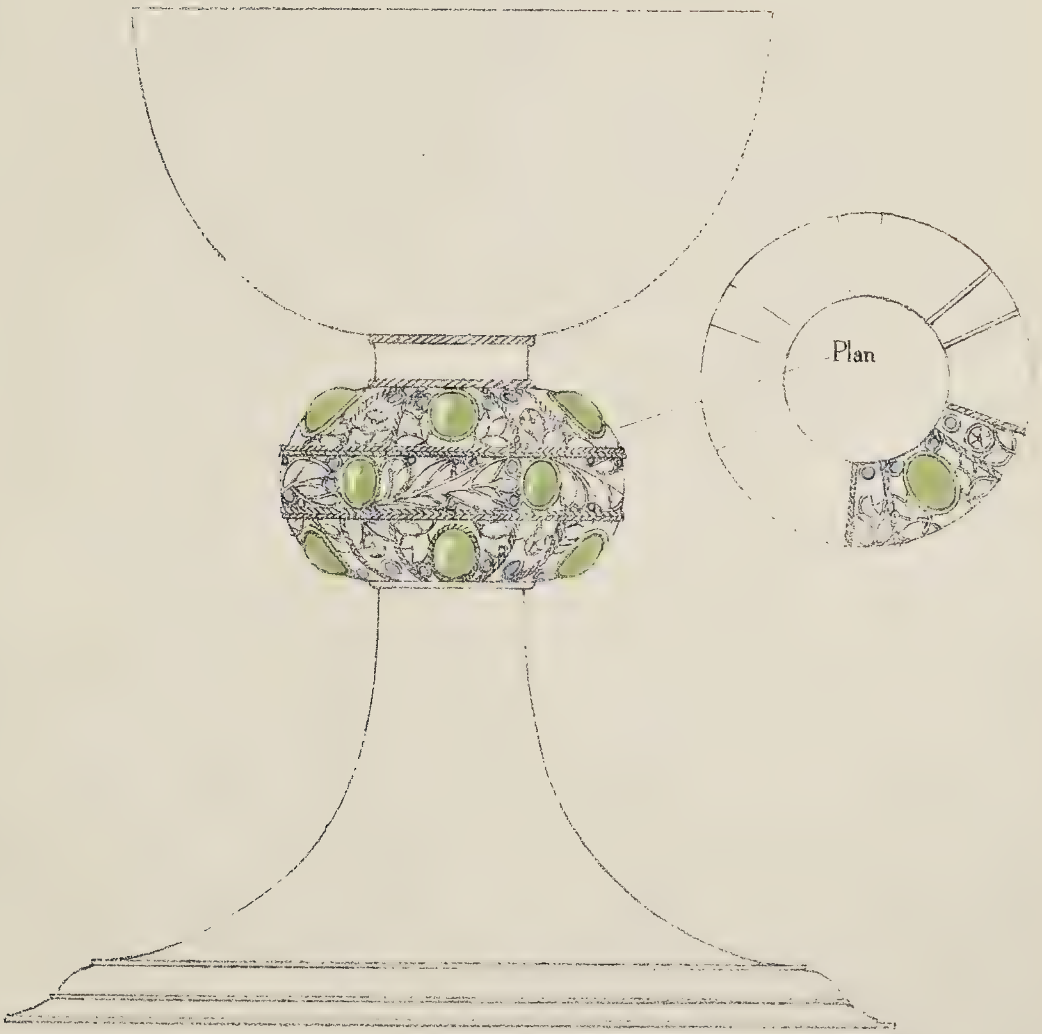
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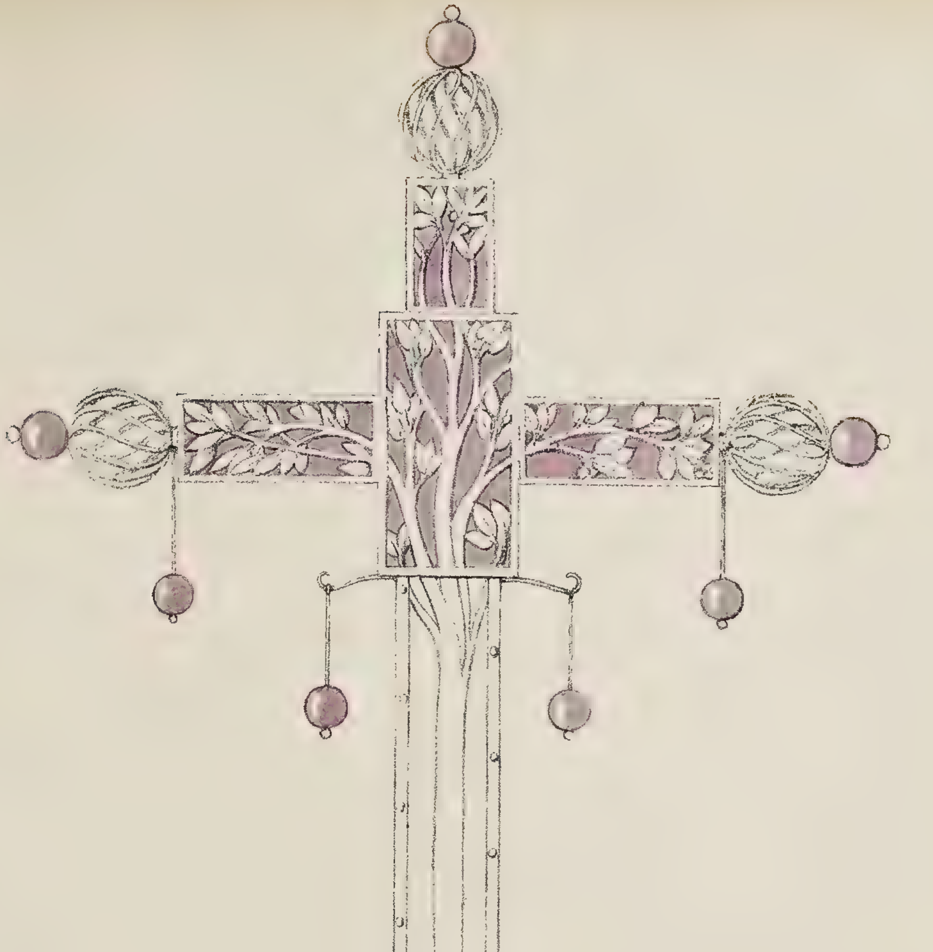
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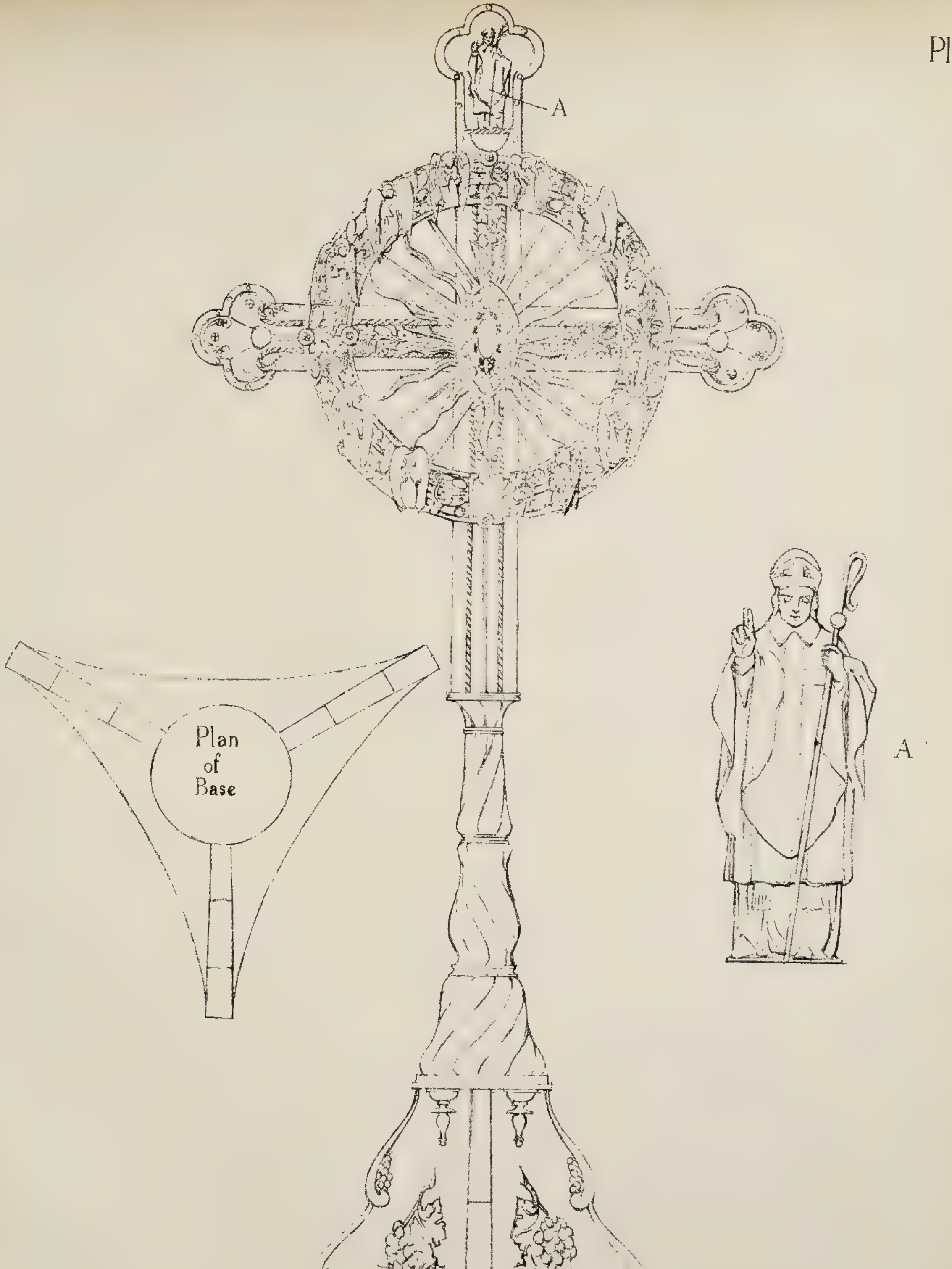
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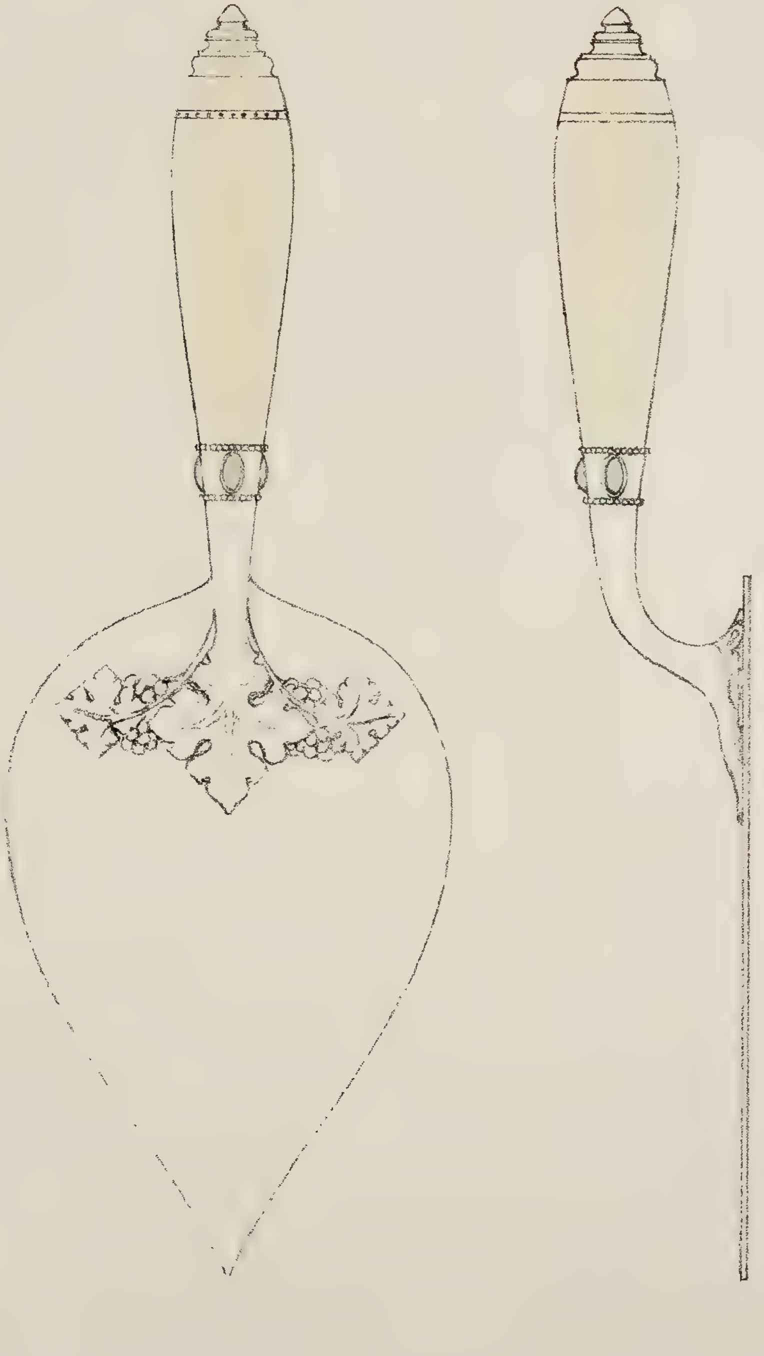
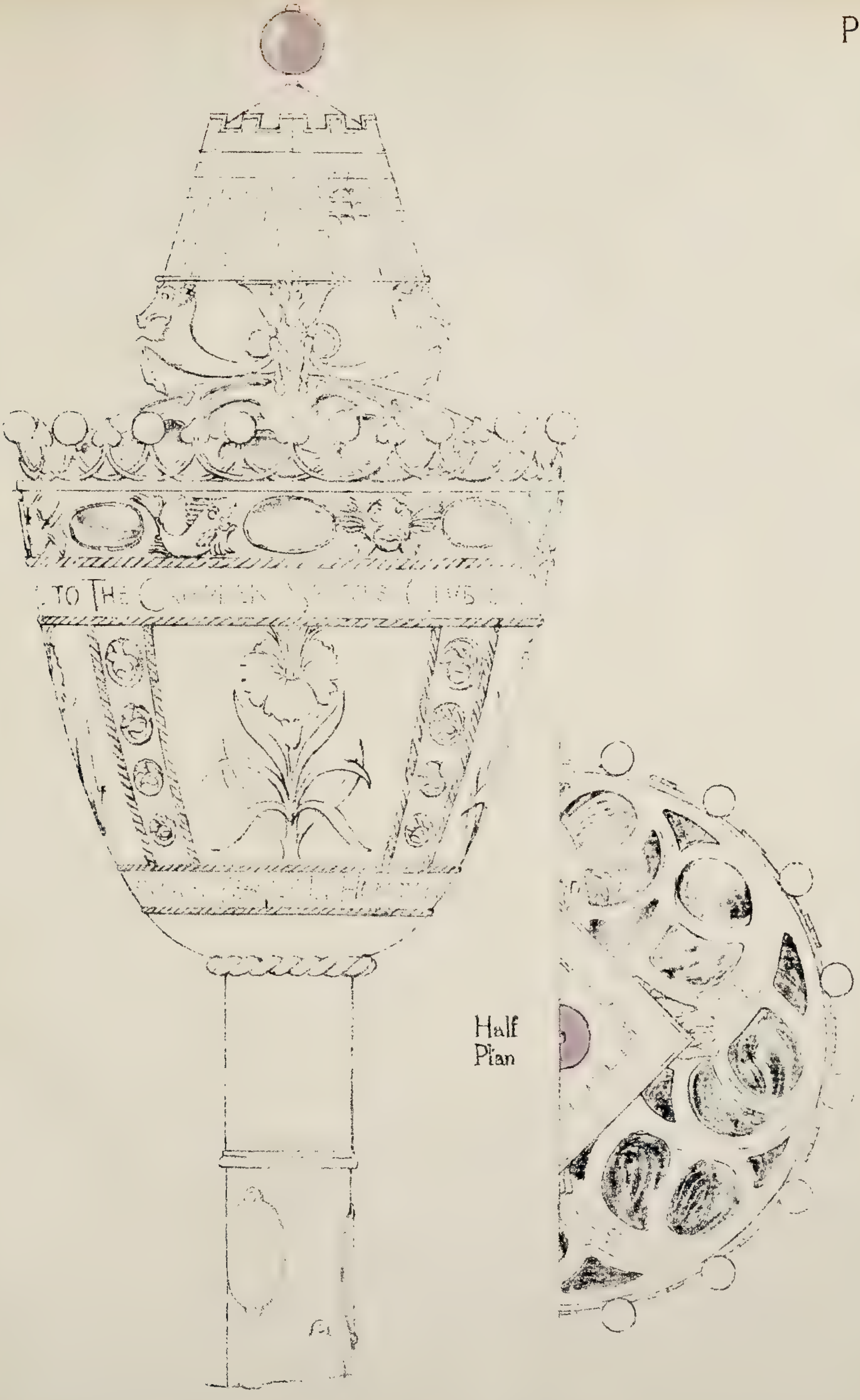
Pl. 87

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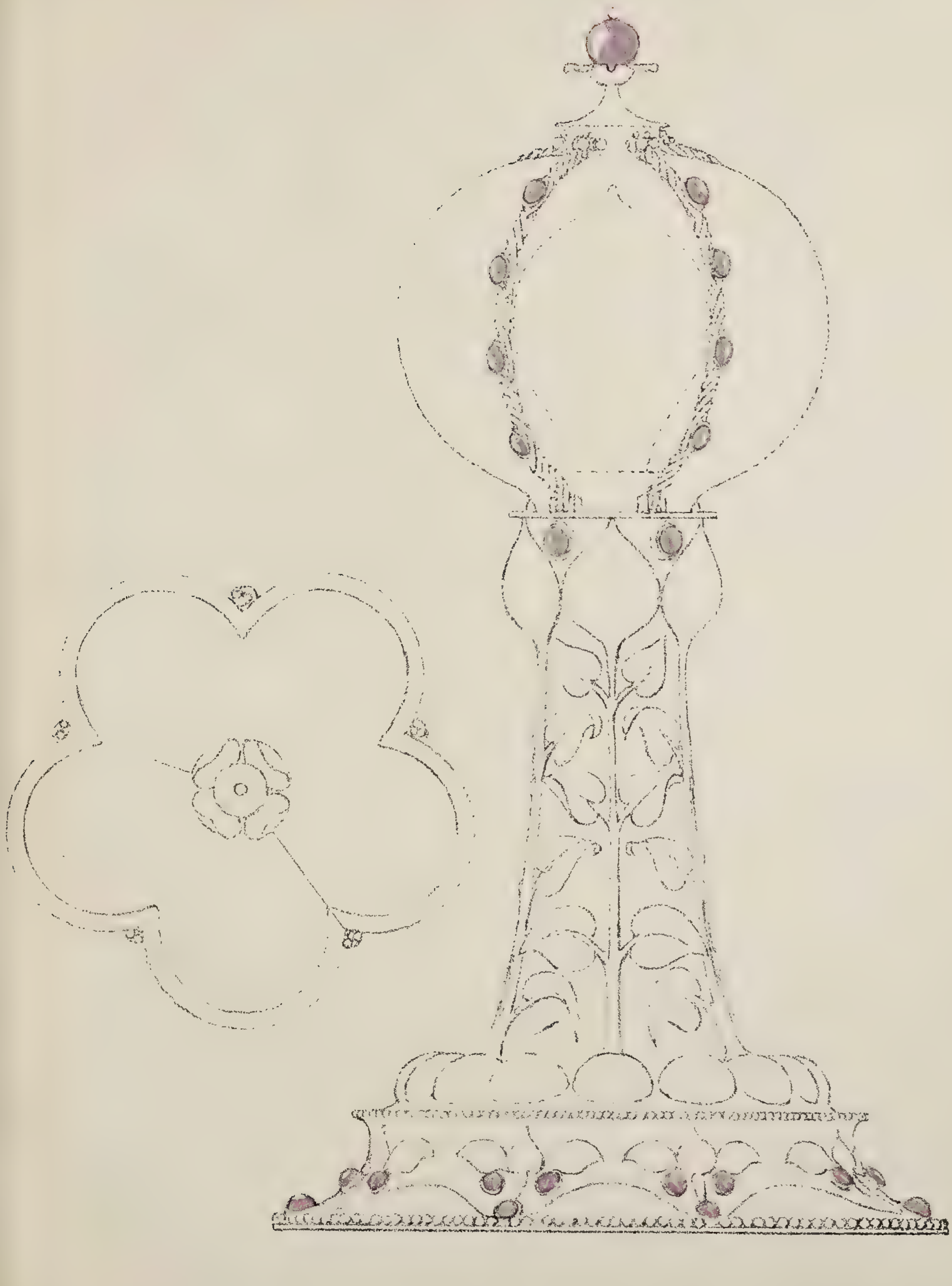
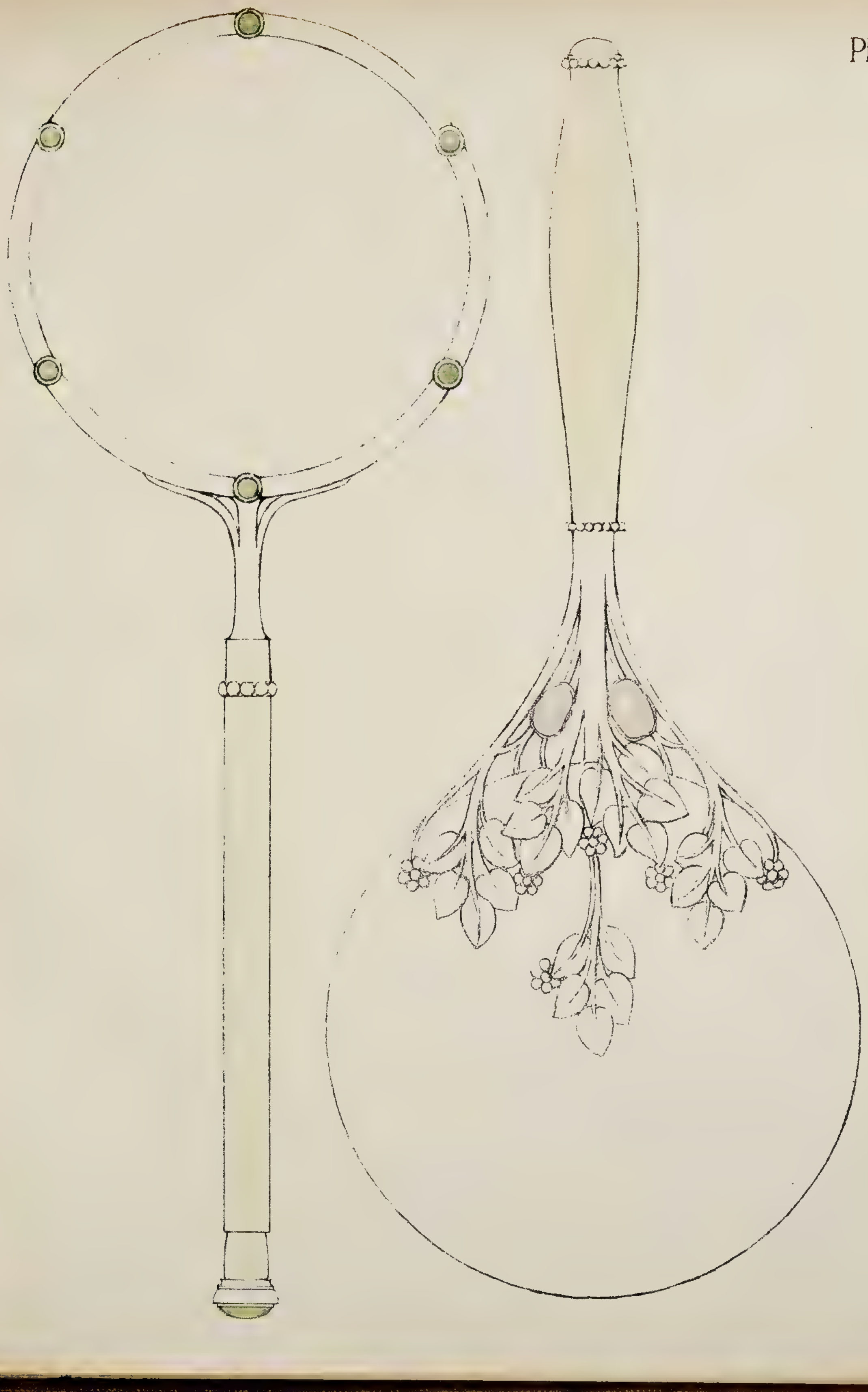
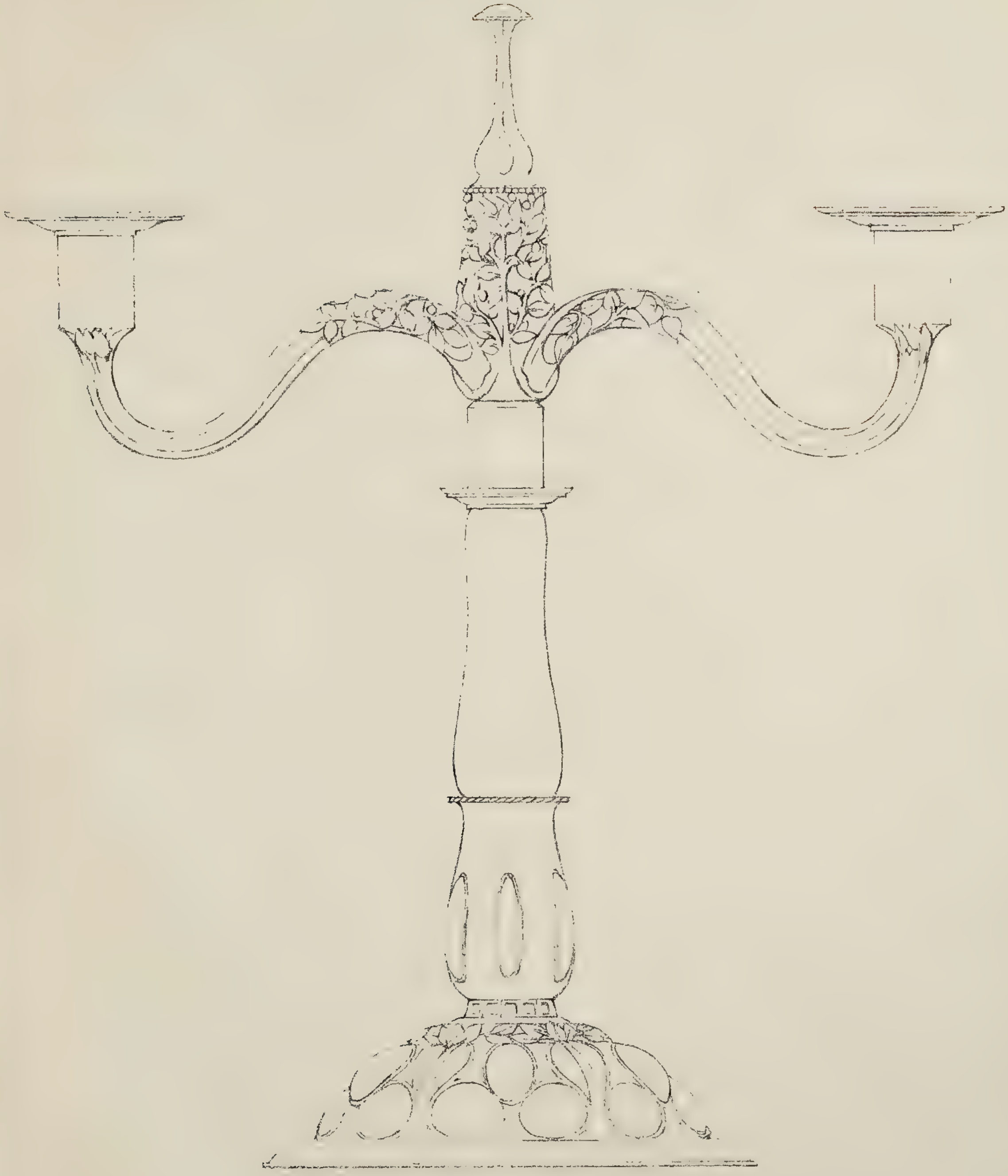
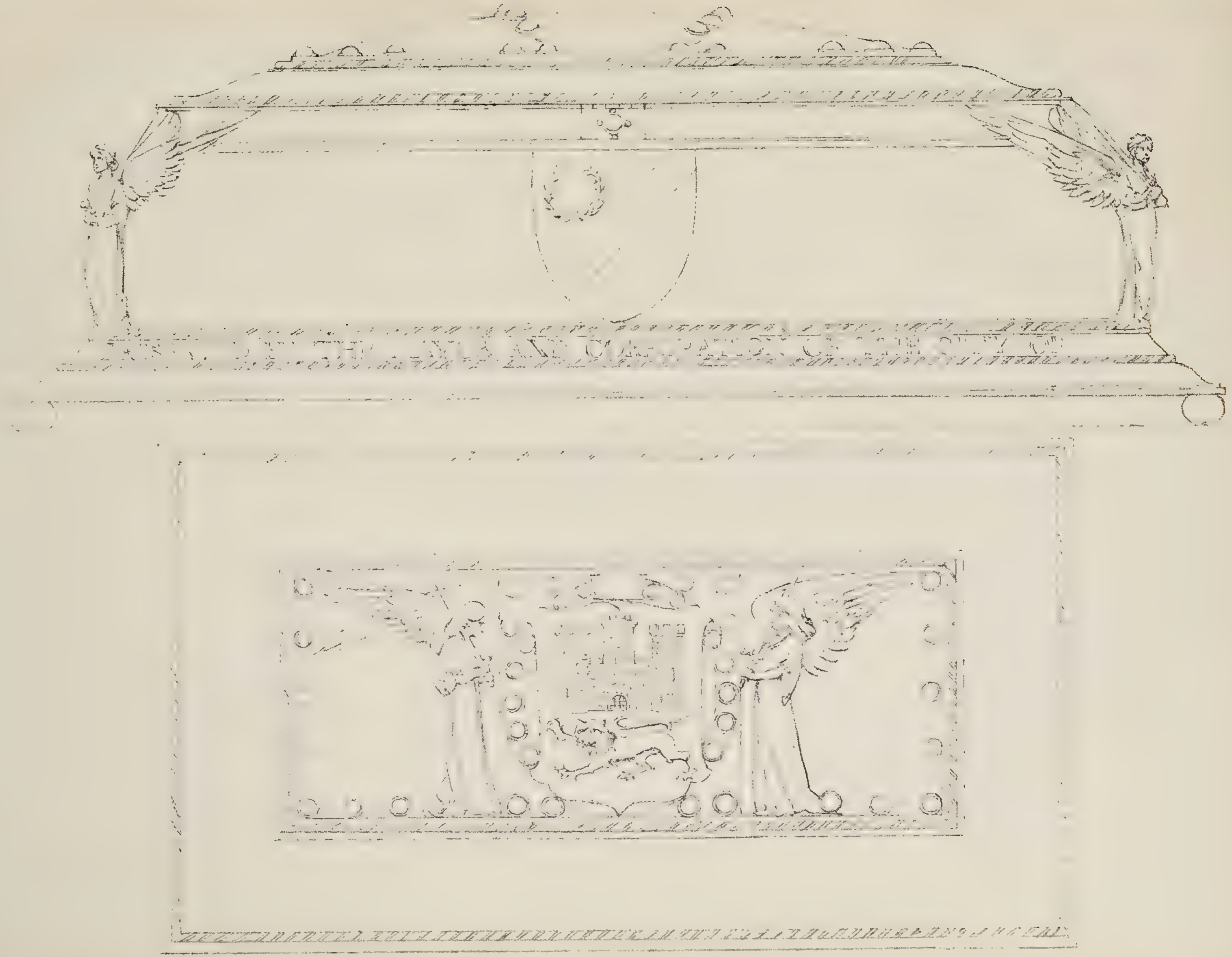
Pl. 90

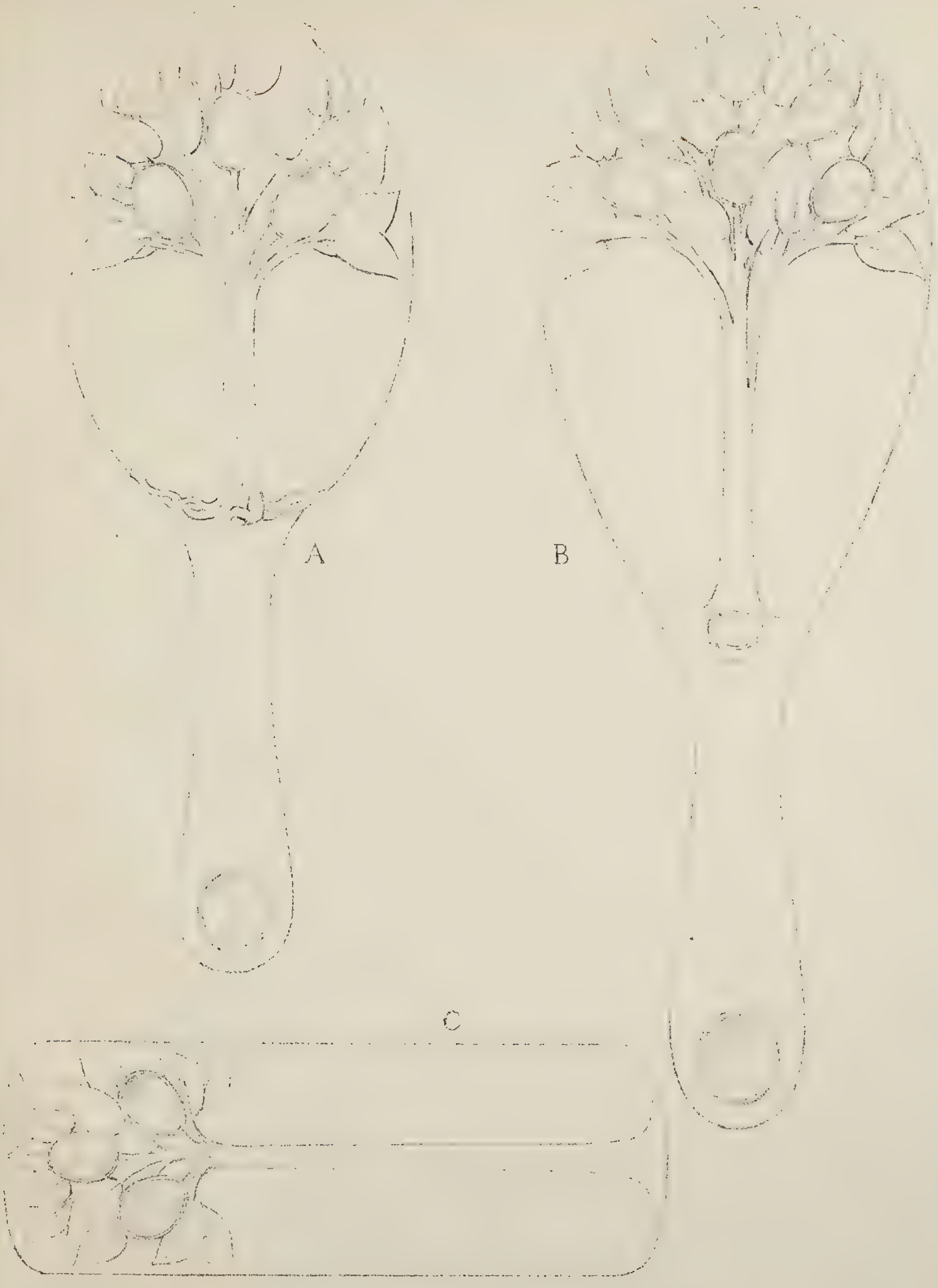






Pl. 94

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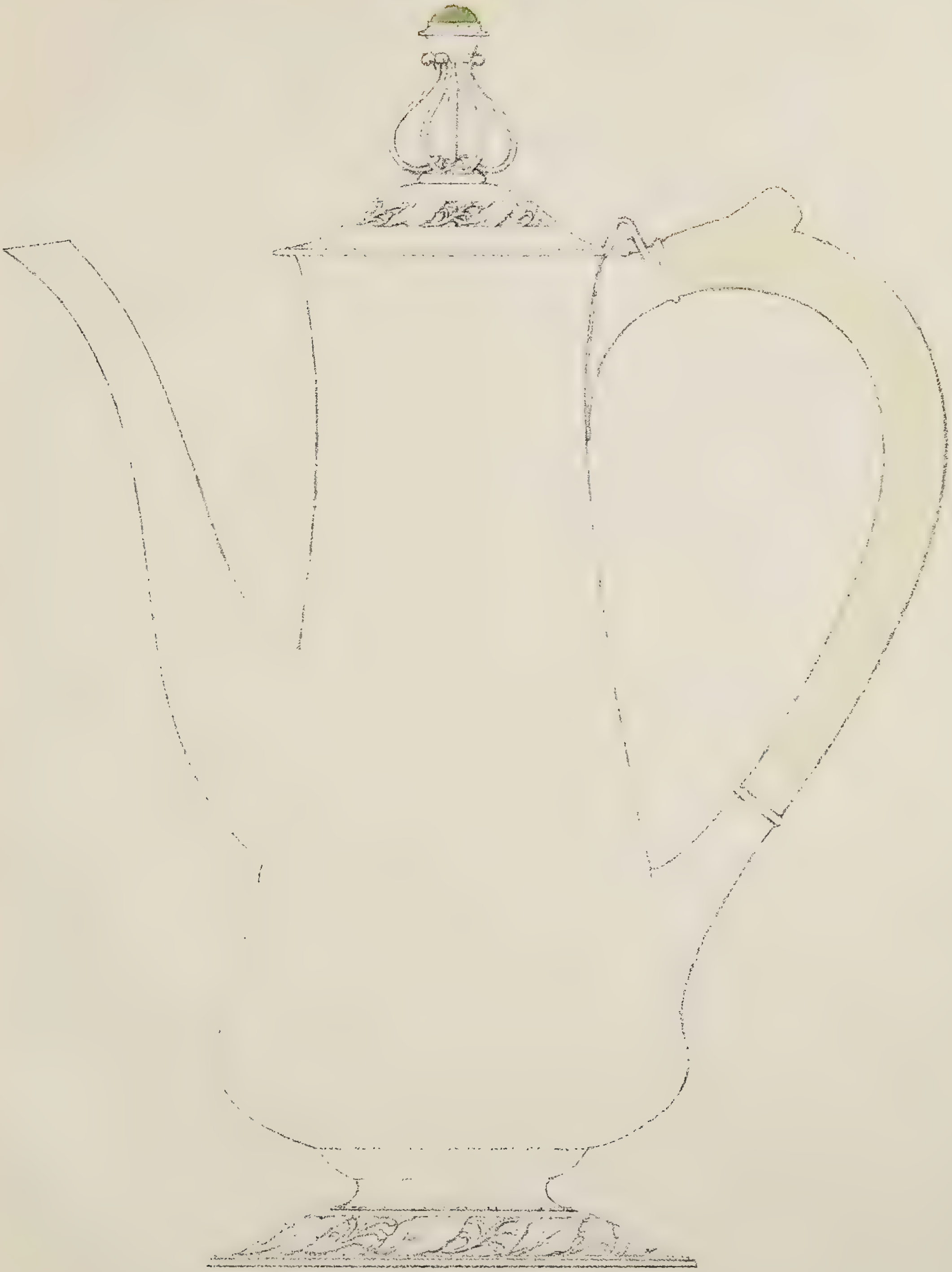

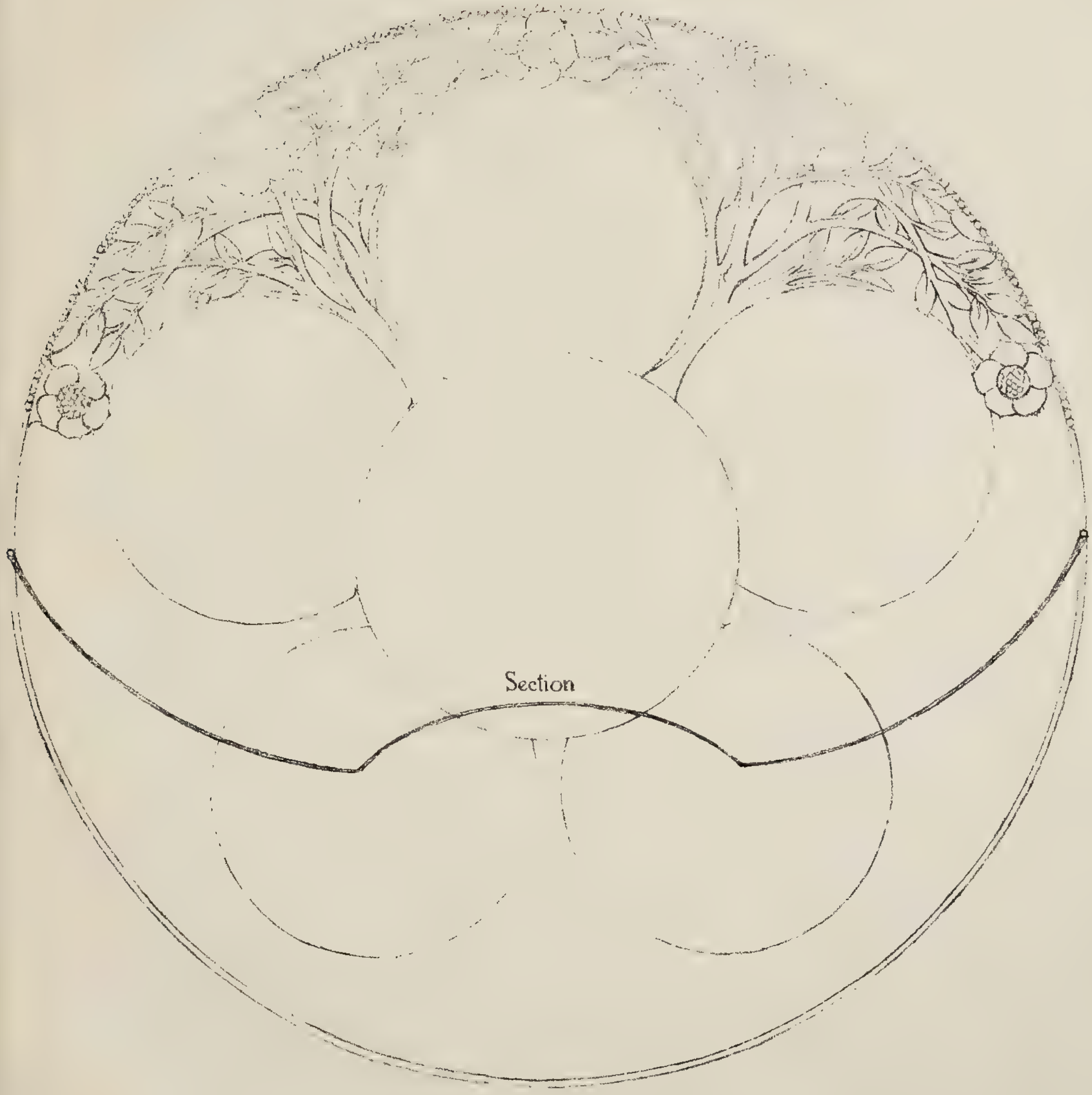
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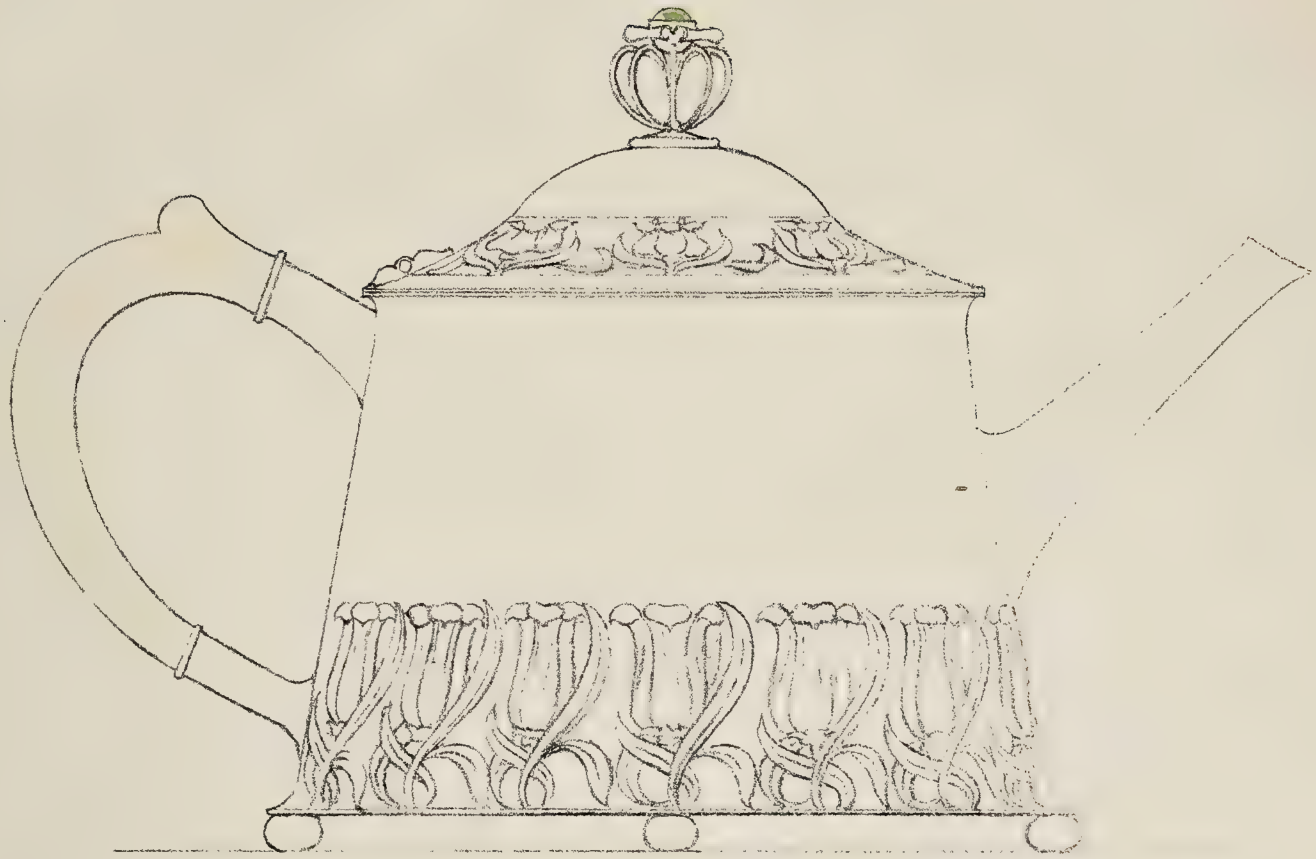
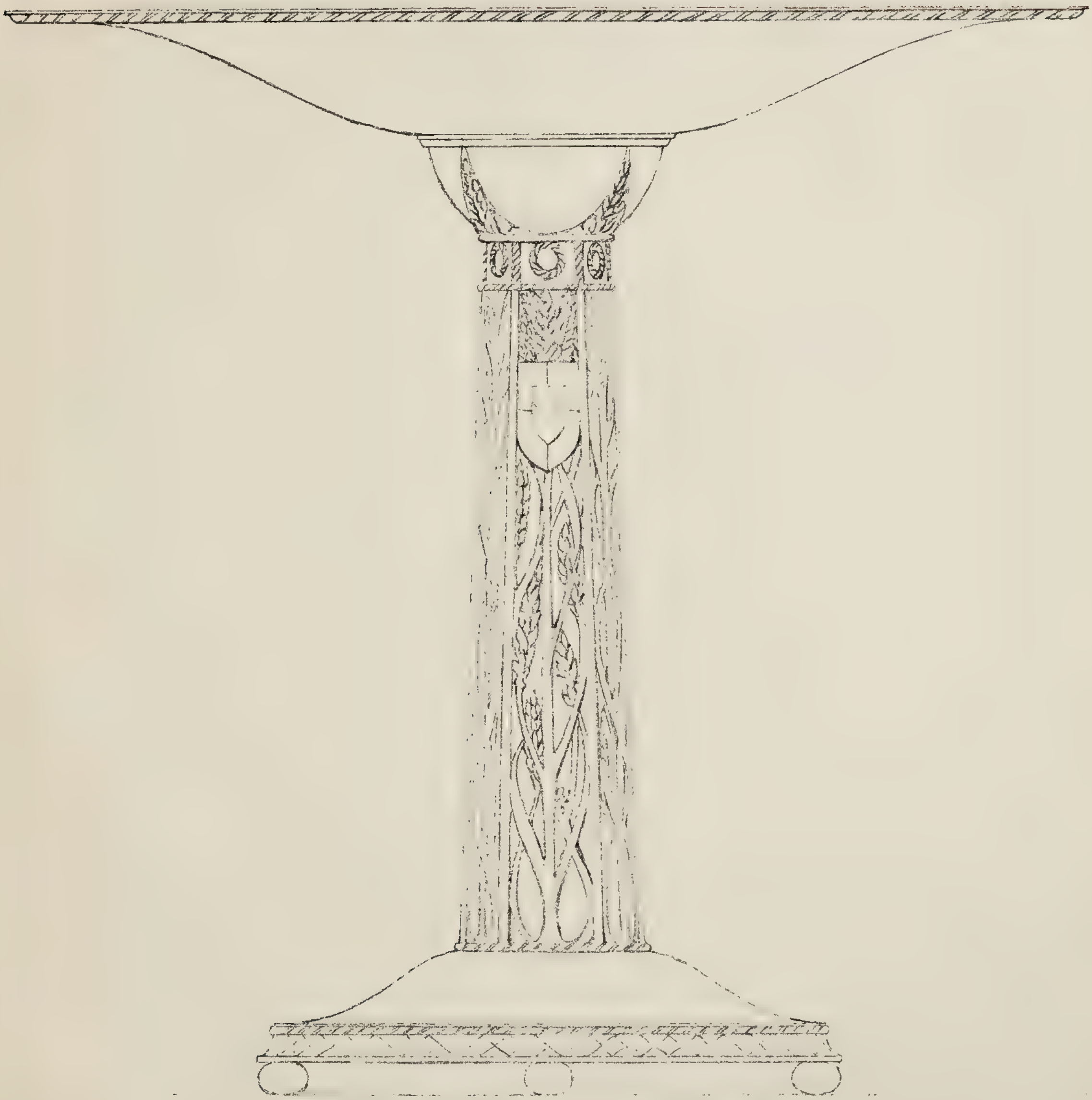
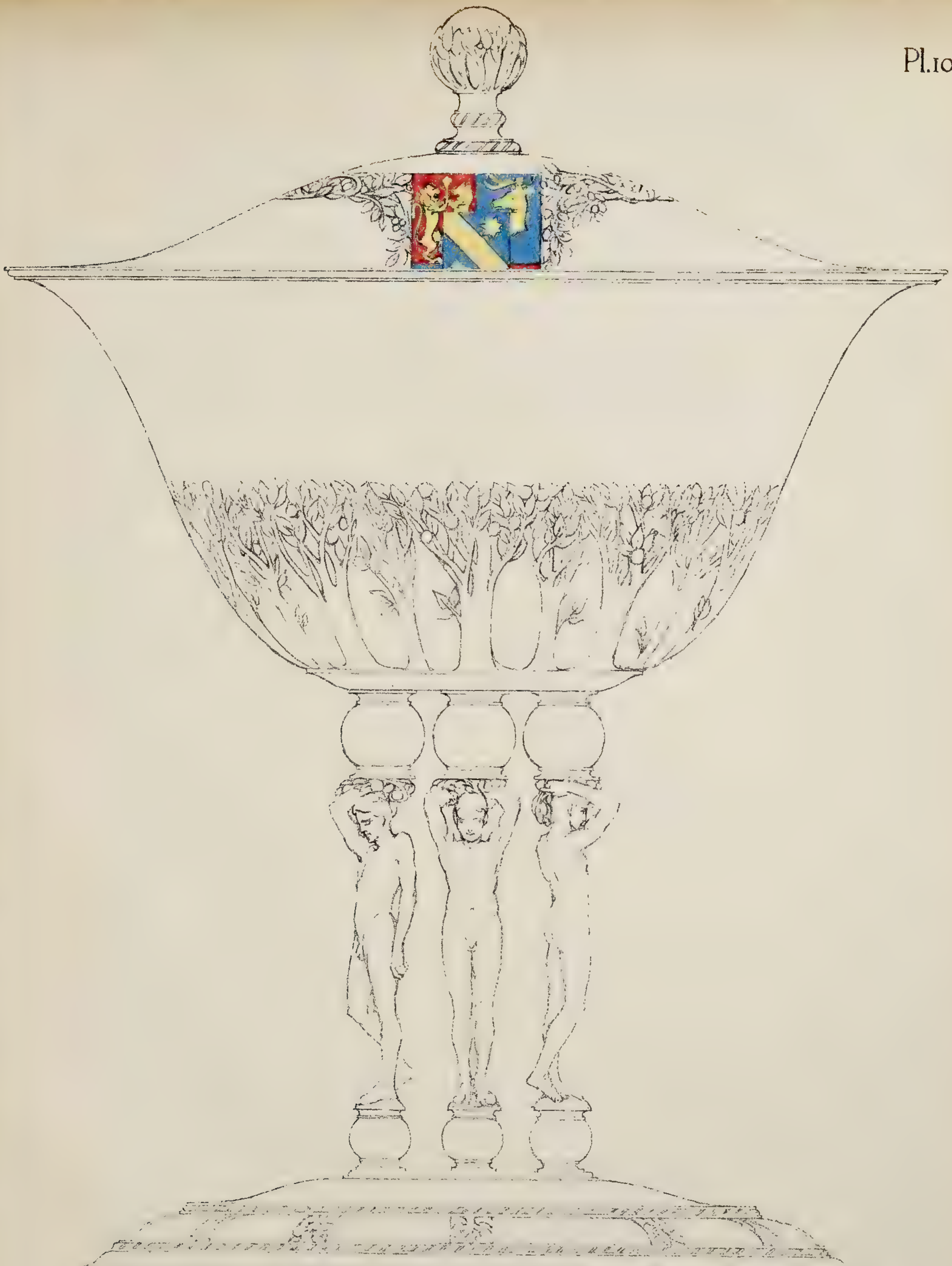
Pl. 98







INDEX OF DESIGNS.

CUP AND COVER, decorated with mother of pearl. Six circular bosses are beaten round the bowl, ten round the cover and eleven round the base ; separated from each other by chased leaf-work. There are 37 panels of mother of pearl of various sizes, set in applied wire work. The knob surmounting the cover is supported by four cast dolphins.
The height of this piece is a little over 15 inches : the drawing therefore is about two-thirds of its actual size.

* * *

2. CUP OR CHALICE, set with 21 carbuncles round the knop, and 49 round the base, and chased with vine ornament. The knop is also pierced, and round the base are seven tall bosses of curious shape, delicately raised by the Silversmith and each crowned with seven stones.

* * *

3. CUP OR CHALICE WITH COVER, set with 7 carbuncles: in plan the cover, bowl and base are seven-sided and the knop is circular. The ball that tops the cover is supported on four cast terminal figures.
The piece is drawn to its actual size.

* * *

4. CHALLENGE CUP AND COVER, set with seven chrysoprases: the cover and stem are decorated with chased leaf and riband work, and the top is an enamelled shallow dome of bluish green.
This is drawn to its actual size.

* * *

5. CHALLENGE CUP, enriched with 16 applied circular panels of silver and enamel, the enamel being white opaque with suns of gold. A rim is applied round the lower part of the bowl from which depend five small circular panels on which the names of the winners of the cup may be enamelled or engraved.

This piece stands 13½ inches high, the drawing being two-thirds of its actual size.

* * *

6. SMALL GOBLET AND CUP AND COVER: the former has a beaten bowl and a cast base with five bears seated on five bosses around it. Two or three of these were made in copper gilt and silver gilt.

The bowl and cover of the latter are upper and lower divisions of a sphere, supported on six cast terminal figures: six large and six small bosses decorate its base.

Both are drawn to their full size.

* * *

7. TAZZA AND CUP AND COVER: the former is parti-gilt inside the bowl, and is decorated around both bowl and base with chased festoons of flowers: the ornament on the bowl is sometimes raised inwards.

The cover of the cup is enamelled with rouge cerise enamel, and its stem has twelve reeds swelling out below to form the base. This piece is the property of Mrs. H. S. Ashbee and bears pricked round the top the inscription—'And spiced dainties every one from silken Samarcand to cedared Lebanon.'

Both pieces are drawn to their actual size.

* * *

8. TWO BEAKERS: one of these is of quite plain design, the other is jewelled round the base with five chrysoprases set in chased leaf-work.

These are drawn to their actual size.

* * *

9. TEA POT with ivory handle; the pot is circular in plan and has a domed lid, surmounted by a cast sea-horse riding an ivory wave.

This is drawn to its actual size.

* * *

10. TEA-POT, with ivory handle carved to a duck's head. The pot is circular in plan, and ornamented with 11 pinks in chased panels spaced around it. It is further decorated with applied wire-work.

This piece is drawn to its actual size.

11. COFFEE POT, with ivory handle, decorated with applied wire and silver balls. The pine-apple shaped knob is insulated by a narrow washer of ivory, as are also the knobs of the tea-pots.
This piece is drawn to its actual size.

❧

12. EPERGNE set with 10 large and 12 smaller chrysoprases: the stones are set in a knop in the stem, amongst rich leaf chasing.
The drawing shows it at its actual size.

❧

13. EPERGNE set with 6 large and 30 smaller chrysoprases, and chased with vine leaves and clusters of grapes.
The drawing shows it at its actual size.

❧

14. EPERGNE: a figure of a youth stands on a domed base and holds up a frame, which contains a shallow green glass bowl.
The height of this is nearly 13 inches: the drawing shows it at two-thirds of its actual size.

❧

15. FOUR PEPPER CASTERS AND TWO SERVIETTE RINGS: the casters are quite plain, except the one with four carbuncles or other stones set round the middle. The rings are chased and pierced.
All are drawn to their actual size.

❧

16. FIVE SALT-CELLARS: one of these is supported by five cast terminal figures; another upon three cast sea-horses; but the others are silver vessels with pierced and slightly chased ornaments. The first is gilt inside the bowl, the others hold linings of green glass or Ruskin pottery-ware.
All are drawn to their actual size.

❧

17. TWO JAM OR BUTTER DISHES: one of these has a handle

with vine leaves: the other has two plain handles and a cover with a knob of wire and enamel.
These are drawn to their actual size.

❧

18. TABLE KNIVES, silver mounted with ebony handles carved in bold grotesque to portraits of Queen Victoria, King Edward VII. and Queen Alexandra. These were carved by Mr. Alec Miller in the spirit of the famous set in the South Kensington Museum, which has portraits of the English Royal Succession from Henry VIII. to James I.
They are shown to their actual size.

❧

19. FIVE TABLE SPOONS. A chrysoprase is set in one of these, and four carbuncles in another which has also an ivory handle. In the fourth spoon the marigolds are carved out of the solid silver.
All are drawn at their actual size.

❧

20. CLARET-BOTTLE of green glass, mounted in silver. The silver-mounted cork is topped with a carbuncle. The shape is taken from an Elizabethan sack-bottle, found when digging the foundations of the Magpie and Stump house in Chelsea.
This piece is drawn to its actual size.

❧

21. PLATE OR SALVER with repoussé border of vine ornament.
Drawn to its actual size.

❧

22. FRUIT DISH AND FRUIT PLATE. The former is decorated with five ships in panels perforated and slightly repoussée. The rim of the plate contains seven panels of triangular shape enclosing perforated and lightly chased leaves.
They are drawn to their full size.

23. SOUP TUREEN AND COVER, WITH LADLE: the tureen has ivory handles and a base with repoussé enrichment; while the bowl has a reeded rim. A lion is seated on the top of the cover: the ladle has an ivory handle mounted with a silver lion couchant at the end. The height of tureen and cover, over the top of the lion, is nearly 15 inches: and the length over the handles, is 20 inches.
The drawing shows the pieces to one-half of their actual size.

❧

24. TEAPOT, CREAM-JUG AND SUGAR BASIN: the bases of this set have each a ring of small bosses beaten round them. The handle of the teapot is built of four stout wires with black and white wicker plaited over them.
This set is shown at its full size.

❧

25. CHALICE AND PATEN: set with four carbuncles in four bosses round the knop: the bosses are square in shape and 12 more small carbuncles are placed at their corners: the spaces between the bosses are occupied with vine ornament.
These are drawn to their actual size.

❧

26. CUP AND COVER set with three enamels placed triangularly beneath the bowl and illustrative of fish, flesh and fowl. The stem has twisted flutings and swells out into bosses round the base.
This piece is drawn to its actual size.

❧

27. FIVE MUSTARD POTS set with chrysoprases, carbuncles, amethysts and enamel. The one with the spoon has a green glass lining.
These are drawn to their actual size.

❧

28. CREAM-JUG AND SUGAR BASIN: the handles are modelled and cast to a serpent pattern.
The drawing shows them to their actual size.

29. SUGAR BASIN AND CREAM-JUG: the basin (A) has a band of fishes round the rim; and the jug (B) has a handle carved in rosewood to the form of a fish.
These are drawn to their full size.

❧

30. HOT WATER JUG AND STAND. The jug has an ivory handle and a domed lid, and is heated by a small spirit lamp. Above the lid is a cast sea-horse, riding an ivory wave.
It is drawn to its actual size.

❧

31. COFFEE-POT with turned ivory handle: the pot rests on five ball feet and the lid is a dome of blue green enamel surrounded by 18 bosses and crowned with a small boss and a chrysoprase set in a little cup of chased leaves.
The drawing shows the piece at its actual size.

❧

32. COFFEE-POT with ivory handle. A cast lion on a small rectangular pluith surmounts the lid.
It is drawn to its actual size.

❧

33. COFFEE-POT with turned and stained ivory handle. The spout forms the neck and head of a peacock; the plumage of which is chased all over the front and sides of the pot. It rests on four ball feet and the lid is a dome of green enamel with a malachite stone set in the knob. This piece was designed for Mrs. Rudyard Kipling.
The drawing shows it at its full size.

❧

34. COFFEE-POT with rosewood handle carved to the form of a fish. The chain connecting the rim and the spout is made to raise a little dust lid on the latter, when jerked down by the finger: The lid is conical in shape,

surmounted by a knob of open wire-work. The piece is one of a set made for Zombor de Szasz, at Budapest.
This is drawn to its actual size.

◆

35. TWO SUGAR CASTERS: the larger of these sprinkles through five perforated bosses, and is decorated with five panels round the body and five bosses round the base. Reptiles and birds are the subjects for the panels. The smaller caster has but one perforated dome and four enamelled panels with landscape subjects. The enamels are by F. C. Varley and W. Mark.
These are drawn at full size.

◆

36. TWO SUGAR CASTERS: with large sprinkle tops with perforated patterns.
The drawing shows them at their actual size.

◆

37. SUGAR CASTER, MUSTARD-POT, SPOON AND SALT CELLAR. The caster (A) is richly moulded, and perforated at the top with a bold pattern: bands of chasing decorate the crown and base and a small enamelled knob is applied to the top. The mustard-pot (B) is pierced and chased with eight pinks growing out of eight bosses around it. The blossoms are enamelled white and the leaves green: the lid is set with an obsidian. This piece is made to hold the spoon (C) with wire handle set with obsidian. The salt-cellar (D) is surrounded by 10 bosses. (A) and (B) were part of a set designed for Dr. Mandello of Pressbourg, they bear his mark of the marigold.
All these pieces are drawn to their actual size.

◆

38. FOUR PEPPER CASTERS: enriched with chasing and enamelled bosses and set with obsidians, carbuncles and chrysoprases.
Drawn to their full size.

◆

39. TWO MUSTARD-POTS AND A SALT-CELLAR (A) has a green

domed lid and is hexagonal in plan with perforated and repoussé sides enclosing a green glass vessel; it stands on a six-sided stem and base. (B) is also chased and perforated but is of circular form with an ivory handle and contains a deeper glass vessel; it stands upon eight ball feet. (C) is also made to hold a green glass vessel and stands on nine ball feet.

The pieces are drawn to their actual size.

❧

40. MUSTARD-POT AND TWO SALT-CELLARS. (A), the mustard pot, is supported upon four cast dolphins and the base on four ball feet; a ball surmounting the lid. (B) is a ring of silver supported in the same way and holding a green glass vessel. (C) is a richly chased and embossed salt-cellar. The original of this bearing an onyx bowl is in Mrs. H. S. Ashbee's collection at Cheyne Walk.

These are drawn at their full size.

❧

41. BREAKFAST DISH: with green ivory handle set with a disc of mother of pearl, at the end, The chased leaves decorating the hinged lid are applied and grow out of stalks of wire looped up to form a lifting handle. The dish rests on four feet.

The piece measures a little over 12 inches long over the handle, and is drawn in plan and elevation, two-thirds of its actual size.

❧

42. DISH COVERS, decorated round the rims with bosses and chased pinks in alternate succession. The size of the ornament is slightly reduced on the smaller covers. The handle, shown at its actual size in plan is chased with pink-flowers and leaves.

The largest of the covers measures 21 inches at its longest diameter: they are drawn to one-quarter of their actual size.

❧

43. SAUCE BOAT AND SUGAR BASIN: the sauce boat (A) has a hinged lid and a flat handle. The basin (B) is supported on four ball feet. These are shown at their full size.

44. VEGETABLE DISH AND COVER; the dish is fitted with a removable strainer, which is perforated and chased with leaves, like the handles at each end. The domed cover is lifted by an ivory handle, fastened by wires to four inverted flowers on the cover.

The piece measures 13½ inches over handles, and is drawn in elevation and part plan to two-thirds of its full size.

◆

45. ENTRÉE OR VEGETABLE DISH AND COVER: the dish is decorated with lines of plaited wire applied round base and rim. The cover is similarly treated, and is also set with four electrotypes and surmounted by a little cast mannikin. The latter was modelled by Alec Miller.

The drawing shows the dish at its actual size, in elevation and part plan.

◆

46. PAIR OF ENTRÉE DISHES: these are circular in plan and made to fit one over the other. rim to rim. The bases rest on five feet from which wires converge inwards and are interlaced around large central stones or crystal balls.

The drawing shows these pieces at their full size.

◆

47. THREE MENU HOLDERS (A) is a wire structure set with three red enamels or pieces of mother of pearl, (B) is a ship repoussé and perforated, (C) is repoussé, perforated, and set with six malachites.

These are drawn at their actual size.

◆

48. BUTTER DISH. The dish is quite plain resting on five ball feet: the lid is beaten into six shallow bosses, the central one of which bears the knob set with a green malachite. The lid is further enriched with leaf chasing.

The drawing shows it to its actual size.

◆

49. THREE LADLES: (A) is a compôt ladle shown in side and front

elevation, and the handle shown separately with its chased marigold ornament. The flower chased on the bowl grows out of the handle. (B) is a soup ladle with an ivory handle and (C) is an ice ladle with perforated bowl and a marigold chased on the handle as (A).
The latter is one of Dr. Mandello's set, in Hungary.
The drawing shows these to two-thirds of their actual size.

❧

50. TWO FISH SLICES with perforated and chased blades and ivory handles. The upper was designed for the De Szasz, the lower for the Mandello collection in Hungary.
Both are drawn in plan and elevation to two-thirds of their actual size.

❧

51. SALAD SPOON AND FORK. These are shown with two different patterns of handles. The spoon has a plain ivory handle, mounted at both ends with chased leaf-work and bands of twisted wire. The fork has a carved ivory handle which terminates in a chrysoprase set in silver, and there are three chrysoprases set just above the bowl.
These are drawn to their full size.

❧

52. SOUP LADLE with ivory handle and leaf chasing. The chasing on bowl and stem are drawn to the actual size.
The ladle is 17 inches long and is here shown to two-thirds of its full size.

❧

53. VEGETABLE DISH AND COVER with carved handle; drawn in elevation and half-plan.
The drawing shows it at its full size.

❧

54. TEA-KETTLE AND STAND: the kettle has an ivory handle; and a moon-stone or amethyst set in a flower upon the lid. The stand has three legs and contains a small spirit lamp. Bands of chased leaves are worked round the kettle, lid and stand.

The whole piece stands nearly 14 inches high and is drawn to two-thirds of its actual size.

❧

55. SOUP TUREEN, COVER AND LADLE. The base of this piece is decorated with a band of chased leaves and the cover surmounted by a malachite or amethyst set in a silver flower. The ladle is chased with a bird on the back of the bowl and has a richly carved ivory handle.
Tureen and cover stand a little over 19 inches high. These pieces are drawn to half their actual size.

❧

56. TOAST RACK. Made of silver wire: the ends of perforated and chased leaf-work.
The piece is drawn to its full size.

❧

57. FORKS AND SPOONS. Two sets of each are shown here, all ornamented with the marigold-flower, lightly chased. They were designed for the Mandello collection in Pressbourg, Hungary.
They are drawn to their actual size.

❧

58. JAM-DISH AND SPOON: the dish has three handles of wire and leaf-work, each set with a moon-stone; the jam is held in a green glass dish. The spoon is chased with the marigold-flower on the handle, being one of the pieces designed for the Mandello collection in Pressbourg, Hungary.
These are drawn to their actual size

❧

59. MOUNTINGS FOR CLARET BOTTLES. One has a bossed and perforated piece for the neck and a mount for the cork topped with a ball. The other is made to pour, with a long lip, like a jug, and a hinged cover: it has a silver wire handle. The glass in both cases has been specially made by Powell of Whitefriars.
Both are drawn to their actual size.

60. COFFEE POT, with ivory handle and a band of decoration round the lower part,—convolvulus ornament chased on a roughened ground. The piece stands on five ball feet.
Drawn to its full size.

❧

61. CUP AND COVER, decorated with applied twisted wire, mother-o'-pearl and cast and applied figures, the mother-o'-pearl being set between the twisted wire enclosures. The bowl has five of the angel figures and the knop three, while a little cast figure of a wingless angel is seated on the lid. Bowl, knop, and base are richly engraved with leaves and flowers.
Cup and cover stand nearly 19 inches high, and are here drawn to two-thirds of their auctual size.

❧

62. CUP AND COVER, designed and made for Col. Bevington as a gift to the Leather seller's Company. The five bosses round the bowl are chased with designs representing the processes of leather-making, from sketches I made at the Bevington Mills in Bermondsey, and the cover is beaten into 10 bosses and surmounted by a knob with six cast terminal figures. There are also six terminal figures set below the knob and 10 bosses round the base. This piece is drawn to its actual size.

❧

63. SOUP TUREEN AND COVER with large octagonal stem, chased and perforated with leaves, and set with eight moon-stones. The domed cover is lifted by a knob of wire, set with mother-of-pearl.
The tureen and cover stand a little over 17 inches high and are here drawn to one-half full size.

❧

64. CUP AND COVER silver-gilt and enamel. The bowl and cover are enamelled (champlevé) with birds and foliage against a gilded background. The stem of the cup is a cast figure of a caryatid, modelled by Alec Miller. This is drawn to its actual size.

65. CUP AND COVER, designed and made for Mr. Heal as a gift to the Painter's Company. Bowl, base and cover are delicately chased with leaves and flowers, and below the bowl are fixed four cast supports of branches and leaves. Six stones are set round the cover, on which is raised a cone of interlaced wire work, topped by a similar stone in a flower.
This piece stands 17 inches high, and is drawn to two-thirds of its full size.

❧

66. CUP AND COVER: the base decorated with six chased panels of fishes, and the domed cover surmounted by a cast figure of a mermaid holding a pearl.
This piece is drawn to its full size.

❧

67. CUP AND COVER. The bowl and cover are engraved with a simple diaper, and the knob surmounting is made of seven wire rings set round an amethyst ball. The knop is hexagonal in plan.
This piece is drawn to its actual size.

❧

68. TWO SMALL CUPS. The bowl and cover of (A) form the upper and lower halves of a sphere, supported by an angel with wings of gilded silver, who holds a ball of amethyst or cornelian. The knob is also a similar ball, set in a silver flower. The piece stands on six ball feet. (B) is supported by three youthful figures in cast silver.
These pieces are drawn to their full size.

❧

69. CUP AND COVER. The bowl is supported by three cast caryatids and decorated with applied leaf-work. 12 small bosses of applied leaf-work are applied round the cover and seven round the base. There are also six pierced panels with chased leaves round the base, and four below the knob that crowns the cover. The base rests on five ball feet.
The height of this piece is nearly 18 inches. The drawing shows it to two-thirds of its actual size.

70. CUP AND COVER, set with four amethysts or chrysoprases and five enamelled panels plic-à-jour. The bowl is supported by three cast sea-horses each holding a shield set with an amethyst or chrysoprase. There are five bosses round the base, interspersed with dolphins: and above the base are five plic-à-jour enamels and another band of chasing, The cover is a shallow dome of bluish enamel surmounted by three cast sea-horses and an amethyst ball.

This piece stands 20 inches high and is drawn to two-thirds of its full size.

❧

71. CHALLENGE CUP: designed and made for Captain R. M. Glossop as a gift to the Chipping Campden Sports Club for its Swimming Races. The base and stem are six-sided, the knop has also six sides the top of each mounted with malachite, and contains an enamel (by F. C. Varley) of the swimming pool with Campden church in the distance. Round the bowl are hung small circular tablets for the names of winners. These are painted on in gold every year.

This cup is nearly 17 inches high, and is here drawn to two-thirds of its full size.

❧

72. CUP AND COVER, set with 30 malachite stones. The base has nine bosses between which are set nine stones: nine thin silver stems surround the central stem and are attached above to the bowl, where they are beaten out and set with nine stones. Three stones are set in the central stem below the bowl, and five stones round the cover. The cup is crowned with a silver ball flower with four stamens, each of which is set with a stone.

The height of this piece is nearly 18 inches. It is drawn to two-thirds of its full size.

❧

73. CUP AND COVER: the bowl is supported upon a cylindrical stem, chased and perforated into foxglove ornament and set with six amethysts. The domed base rests on six cast lions couchant and the cover is topped with a chased knob set with an amethyst. A band of chased leaves runs round the bowl.

This piece is 15 inches high over all, and is drawn to two-thirds of its actual size.

74. CUP AND COVER; below the bowl are four cast terminal Figures. The base is chased with dolphins, and the domed cover is enamelled with water subjects. The knob is an amethyst ball supported by three cast dolphins. The height of the cup and cover is a little over 18 inches and the drawing shows it to two-thirds of its actual size.

❧

75. CUP AND BEAKER: The cup is supported upon a little wreath of 10 flowers growing by 10 delicate stalks from the central stem which is chased and enamelled blue. The bowl is beaten into 10 curved sides. The beaker is of the usual shape, decorated with chased acanthus leaves and engraved band.

These are drawn to their actual size.

❧

76. PORRINGER, called the "St. Augustine's Porringer." The panel of champlevé enamel in white and gold shows the angel returning with the porringer of the saint on his death-bed, and the inscription round the bowl and base is also taken from the legend as told in Montalembert's "Monks of the West." Six silver balls connect the bowl to the base and the latter rests on eight balls.

❧

77. EPERGNE. This piece has a hexagonal shaft whose six sides are chased and perforated into leaf ornament and set with six enamels. The base is also hexagonal.

This piece is drawn at its actual size.

❧

78. EPERGNE. The hexagonal supporting shaft is perforated and slightly chased, and the base, raised on six ball feet, has six panels alternately chased and enamelled with leaves and flowers.

The drawing shows the piece to its full size.

❧

79. EPERGNE; the bowl of which is supported by a standing angel with

gilded wings: the angel modelled in the wax by me stands on a hollow sphere, the upper and lower halves of which are separable; the lower half holds water, and the stalks of flowers may be introduced through the perforations in the upper half. Four gilded balls connect this sphere to the base which rests upon six gilded balls.

This piece stands 14 inches high and is here shown to two-thirds of its actual size.

❧

80. EPERGNE. This piece has a central stem and three tree stems branching around the bowl, which is chased with leaves. Under each tree is seated an angel with gilded wings: the long leaves above the base are also gilded. The angel was modelled in the wax by me.

This piece is 15 inches high and is drawn to two-thirds of its full size

❧

81. CHALICE AND PATEN: the bowl of the chalice is enriched with vine ornament and the knop has five circular bosses, each set with a carbuncle and four white enamel leaves: the spaces between the bosses are occupied with vine leaves. The base has 12 segmental sides, and 12 moonstones or carbuncles set in large bezels.

The drawing of the piece is at its full size.

❧

82. CHALICE AND PATEN. The knop of this chalice is set with five carbuncles or chrysoprases and decorated above and below with leaf chasing and applied bands of twisted wire.

This is drawn to its full size.

❧

83. CHALICE, set with 18 enamel panels and hung with 18 feather pearls. Nine of the pearls are hung round the bottom of the bowl and nine round the base. Nine enamels of angel figures are set round the massive knop, and nine enamels of Saints round the base. The Saints shown in the drawing are Saint George, Saint Nicholas, Saint Catherine, and Saint Barbara.

This chalice is shown at its full size.

85. CHALICE, set with 15 moonstones with white enamel, or chrysoprases with blue enamel. The general shape of this chalice is of the Scandinavian type. The knop is divided into three bands by lines of twisted wire, and covered with cloisonnée enamelled ornament, and with stones. The enrichment of the knop may be developed by filling more of the wire interstices with enamel.

This piece is shown at its actual size.

◆

85. ALTAR CROSS, set with four enamel panels and decorated with 11 amethyst balls. The head and arms of the cross terminate in spheres of wire, beyond which amethyst balls are set. The head, arms and centre are occupied by panels of bluish violet enamel seen through the perforated and chased foliage of a tree, growing out of the stem. The emblem of the dove is also chased in a blue enamel panel in the base.

The cross is 16½ inches high, and is here shown to two-thirds of its actual size.

◆

86. ALTAR CROSS, designed and made for Miss Sophia Lonsdale as a gift to Lichfield Cathedral. The base of this piece was made to harmonise with the bases of the Cathedral candlesticks. The cross itself is designed with an elaborate nimbus, richly chased, partly enamelled and set with moonstones and pearl blisters. Ten chased angels, with enamelled wings, surround the nimbus, and a small cast figure of St. Chad occupies a niche in the head. A large azurite is set in the vesica which occupies the centre, from which gilded rays diverge to the nimbus. The St. Chad was modelled by Alec Miller.

The cross stands 47 inches high and is here drawn to two-thirds of its full size.

◆

87. ALTAR CROSS, LICHFIELD CATHEDRAL. This second drawing shows the vesica at the centre and a portion of the nimbus to their actual size.

◆

88. PRESENTATION TROWEL, set with three chrysoprases or three

amethysts and fitted with a turned ivory handle. The socket of the handle is beaten out into nine leaves where it is applied to the blade.
This piece is drawn to its actual size.

❦

89. CHALLENGE MACE: designed and made for Captain R. M. Glossop as a gift to the Chipping Campden Sports Club, to be competed for by the girls who race at the Annual Swimming Sports for a silken smock. The head of the mace is divided into four panels by applied bands of twisted wire. The panels are chased with the pink-flower, the emblem of the Guild of Handicraft, and between them are applied small circular bosses of leaf design. Above are set eight pearl blisters interspersed with chased fishes. A leaf and ball cresting surrounds the domed top, which is chased and perforated and set with bluish mother-of-pearl. The head is crowned with a Dover's Castle, an emblem of the Cotswold Games, (see the "Annalia Dubrensia'). This Castle is supported on four cast sea-horses and topped with an amethyst ball. The mace has an ebony handle with little silver tablets for winners' names.
The drawing is to the actual size.

❦

90. ELECTRIC LAMP: designed and made for the Grand Duke of Hesse's jewel cabinet, the switch being outside the cabinet. The light is enclosed in a globe of purple glass, with five segmental sides, and enclosed between five vertical bars of twisted wire with four amethysts set in each bar. There are five bosses and five amethysts round the top of the stem, and 15 bosses and 21 amethysts round the base. The whole is boldly chased and crowned with an amethyst ball.
The drawing shows this piece to its actual size.

❦

91. READING GLASS AND HAND-MIRROR. The reading glass is set with six chrysoprases round the rim, and has a plain ivory handle set with one chrysoprase at the end. The hand-mirror has also an ivory handle, the silver mounting of which is beaten into stalks and leaves, set with two turquoises or pieces of mother-of-pearl, and applied to the back of the mirror. Another stone is set at the end of the handle.
These pieces are drawn to their full size.

92. HAND-MIRROR, of octagonal shape, the back embossed with fishes and waves. The handle is a little cast figure of Aphrodite, modelled in wax by Alec Miller.
Drawn to its full size.

❧

93. CANDLESTICK; to hold three lights in three branches. Leaves are chased upon the stem, the base and the branches, which latter are of hexagonal section. One pearl blister is set on the top, five round the stem and five round the base, which has also 10 bosses.
This piece stands 14 inches high, and is here drawn to two-thirds of its full size.

❧

94. PRESENTATION CASKET. The lid is slightly domed and set with 38 Brazilian topaz stones; it is decorated with applied twisted wire and chased with two angels supporting a coat-of-arms. Four cast angels are placed at the corners of the casket and a shield of arms forms the keyhole flap, above which is set another topaz. An inscription is engraved round the base, which rests on four ball feet.
The casket measures nearly 16 inches long over the base, and is here drawn to two-thirds of its full size.

❧

95. TOILET SET: consisting of (A) hair-brush, (B) hand-mirror and (C) clothes-brush. All are lightly chased with leaves and set with mother-of-pearl.
They are drawn at their full size.

❧

96. COFFEE-POT with ivory handle and a cairngorm or other stone set in the knob. Narrow bands of chasing run round the base and lid.
Drawn to its actual size.

❧

97. FRUIT BOWL, chased and perforated with flowers and leaves. The rim is beaded.

The drawing shows the bowl full size.

❧

98. TEA-POT, with ivory handle: both lid and pot are chased with leaves and flowers: for the knob a chrysoprase or amethyst is set in a silver flower: the pot stands on four ball feet.
Drawn to its full size.

❧

99. EPERGNE. The octagonal stem is chased and pierced with wheat ornament, and set with an enamelled coat-of-arms on one side. The base is decorated with twisted wire and an engraved border: it stands on four ball feet. The coat-of-arms upon the stem is in enamel, see plate 100 for further detail. This is one of a set of silver pieces designed for Count Lionel de Hirschel de Minerbi, for the Palazzo Rezzonico in Venice.
The height of this piece is 12 inches. It is here shown to two-thirds of its actual size.

❧

100. TUREEN AND COVER: another of the set designed as in plate 99 for Count Minerbi. The bowl is lightly chased with leaves and supported by five male figures. The cover is chased with leaves and set with an enamelled coat-of-arms. The leaf ornament is repeated on the knob above the cover. The base rests on six ball feet, and is decorated with a band of 12 small panels, pierced and perforated.
Tureen and cover stand 17½ inches high and are here drawn to two-thirds of their actual size.
This piece was only partially completed, being then melted down; as the Count changed his mind and wanted something more in the manner of 'L' Art Nouveau', which I was unable to give him.

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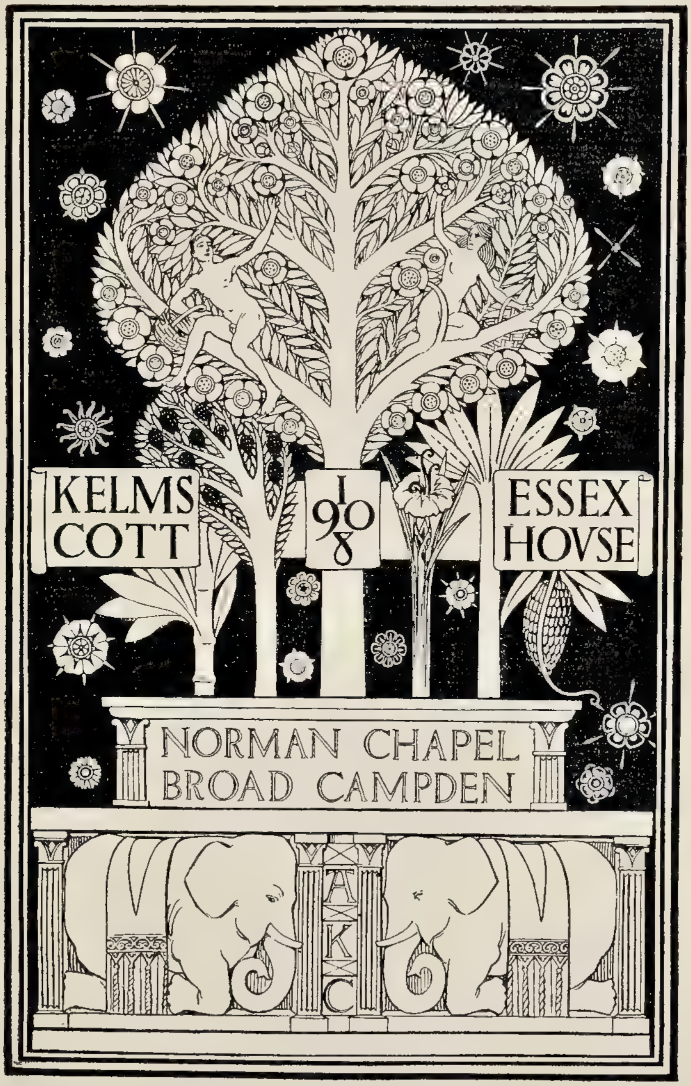

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